TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. LV, NO. 1,424. NEW YORK: SATURDAY, APRIL 7, 1906. PRICE TEN CENTS

Photo Dexter, McKeesport, Pa.

KIRK BROWN.

Hy. Meyer

THE MATINEE GIRL

HERO worshippers, and we are all in some degree hero worshippers—indeed, sentiment is become atrophied in us and we are making perilous speed toward the end of all mortal things, when there is no more joy in life, when we are no longer capable of hero worship—will be entertained by the series of dramatic episodes in the life of the martyr President. Benjamin Chapin has looked Lincoln, and thought Lincoln, and lived Lincoln for many years. He has slipped into the aura, the old loose-hanging black coat and baggy trousers, the thick black wig and angular whiskers; has woven around himself the pathos and tragedy of the war administration; has filled his memory and tipped his tongue with the homely epigrams and backwoods stories of the genial, melancholy personality, and named the whole Lincoln. As a foil for his ugliness is Maud Granger's plump good looks as Mrs. Lincoln, for his harassed life the boyish exuberance of Tad Lincoln, for the grimness of his daily routine the love story of Kate Norris. And splendidly beside him in the picture are irascible Secretary of War Stanton, and peppery, vigilant Fighting Joe Hooker. Mr. Chapin's conscientious study of Abraham Lincoln's biography leaves his presentment nearly faultless. One might wish the picture of the President going forth to his doom on the night that he is murdered a little more clearly drawn. Why Mr. Chapin's last utterance as Lincoln is the commonplace answer, "Yes," instead of the more significant and slower tempoed, "Yes, I am ready," boding the tragedy of the night, is not clear, and he might have made the story of his prophetic dream of death a shade more telling. But despite these flaws the picture is well nigh perfect, and if I were a matinee matron, instead of a matinee maid, I would drive my bratlings tandem to see the study of the great and gentle character. Moreover, I would campaign among my neighbors to the same educational end.

If the dramatization approaches in power the novel, "McTeague," by the late Frank Norris, Wilton Lackaye will have a greater that Svengali role. McTeague is a brutish dentist who, dully rebellious against the hard conditions of his life, murders his miser wife and is pursued to Death Valley, where his enemy and rival, dying under McTeague's blows, slips a handcuff upon McTeague's wrist and so ends the drama. McTeague is the most horribly fascinating character in modern fiction.

Interesting after the passage of two decades is this scrap of an old letter that drifted into my hands last week. It was from congratulations written by Madame Modjeska to a former member of her company who had married and left the stage. The date upon the tatter of yellow paper is Sept. 29, 1886:

An actress is appreciated only at the time of her glory. When she has given to the world all that is best in her she is like an empty bottle. No one cares for her any more. O it is far better for you as it is and I congratulate you with all my heart.

Mr. Bosenta joins me in greetings and good wishes.

I remain yours always,

HELENA MODJESKA.

The story that Mademoiselle Rhea often told is one which should be a beacon to the player, discouraged and adrift. It was of the trials and eventual triumphs of Desclee.

Desclee had appeared at a dozen theatres in Paris and everywhere had been abused by the critics and laughed at by the public.

This had made Desclee bitter. She hated the public, but worked on. All this time two men carefully watched her. They were Meilhac and Halevy. After a while they wrote Frou Frou and insisted upon having Madame Desclee play it. Although laughed at by the managers they got Desclee. In the opening act of Frou Frou she walked on the stage so naturally that persons in the audience whispered to each other, "See, she does not seem to be acting. How fine is her art." At the climax of the third act men and women rose on the seats and waved their handkerchiefs and shouted, "Desclee, the peerless! She has won at last." Desclee on being congratulated by her managers, smiled and sighed and said: "I hope they will like me long enough to enable me to pay for Frou Frou's gowns. They cost 10,000 francs."

That personal journalism and pointed criticism and unwelcome comparison are not products of these latter days alone is shown by the files of an old theatrical magazine, opening which there stared up at me from the first page this:

"Miss Mary Anderson promised to write an article for *Lippincott's Magazine* and failed to do so. Miss Fannie Davenport, having a more evenly balanced physical and mental constitution, is more trustworthy. She has delivered her article as promised."

From Boston comes this letter:

DEAR MATINEE GIRL:

My thanks to you for the lines so kindly and tenderly put regarding Mr. Henry Clay Barnabee in THE MIRROR, which paper I have read for many years.

Always sure of a welcome, Mr. and Mrs. Barnabee looked in upon me as they were passing through this city on their way home to New York, and I wondered if among the big hearted people in the profession there was not one who would lend a helping hand as willingly as I had done, that the remaining years of two such kindly souls might be filled with the brightness, joy and peace so well deserved.

Kindness to those less favored than himself "in the happy days gone by" has done much toward bringing about the sad condition of Mr. Barnabee's affairs. The pity of it is that such kindnesses are more often forgotten than repaid.

Otis Skinner's favorite story concerns a little maid, who, having played until she was tired, had much trouble with the sand man at dinner. Seeing her plight her mother said: "If you are so sleepy you needn't wait until we have finished dinner. Do you think you can undress alone?"

"Yes, mamma."

"And say your prayers?"

"Yes, mamma."

"Then you may go."

A little later anxious mamma also deserted the table. She found her small daughter in bed.

"Why, dear, did you undress in five minutes?"

"Yes, m'm."

"And say your prayers? Are you sure you said your prayers?"

"Yes, mamma. I said: 'Oh, Dod, I'm so sleepy you must excuse me to-night.' And He said: 'Don't mention it, Miss Hayes.'"

Edward Harrigan is of the belief that actors should study the towns they visit for local types and hints of sectional characterization. He was a little impatient last week about the actor's lack of knowledge of New York types. "The new school actor has a knowledge of New York that begins and ends with Longacre Square," he said. "He comes from the West, picks up a little barroom persiflage and fondly imagines that he knows every phase of New York life."

Theodore Roberts has to be vigilant to keep references to oak rafters and carved friezes out of his Ute conversation in The Squaw Man. He is having his home at Bayonne remodeled, and the language he addresses to the dilatory workmen sounds like Ute, but close analysis discloses that it is profanity.

THE MATINEE GIRL.

JOHN C. GRAHAM.

News of the death of John C. Graham has arrived from Salt Lake City, he being the third of Utah's old-time actors recently deceased. He was a confrère of John S. Lindsay, whose death was recorded a short time ago.

Mr. Graham was born in Liverpool, England, on July 23, 1839. During the sixties and thereafter he supported such stars as Julia Dean, Edwin Adams, John McCullough, Lawrence Barrett and Adelaide Neilson. At one time, in the seventies, he was manager of the famous old Mormon Salt Lake Theatre, but during this same decade moved to Provo, where he was instrumental in building the Provo Opera House. After this he appeared at the Salt Lake Theatre on various occasions, often in comedy roles.

Besides being editor and proprietor of the Provo *Daily Enquirer*, Mr. Graham held many offices of public trust, being postmaster under President McKinley and helping to form the Constitution of the State. He was the husband of three wives and the father of twenty-eight children. He died in Provo on March 18, 1906.

"THE MIRROR" TO THE RESCUE.

Percy Plunkett writes that he owes THE MIRROR a debt of gratitude—for saving his life, or, at least, for saving him from severe injury. On the evening of March 26 he was sitting in the office of the Harper House, Rock Island, Ill. Seeing a MIRROR on the counter—he had found difficulty in getting copies during his tour of one-night stands—he made a quick lunge to capture it. He had no sooner left his chair than a large pane of glass in the skylight came crashing down on the very spot where he had been sitting, with such force that the chair was wrecked and pieces of glass were imbedded in the woodwork. When a crowd gathered to congratulate him on his escape and asked what had impelled him to move so quickly and at just that instant, with an eloquent gesture he held THE MIRROR up to view and exclaimed "This!"

KIRK BROWN.

Kirk Brown, whose photograph is on the front page of this week's MIRROR, has been more than ordinarily successful this season at the head of his repertoire company. He has been presenting such plays as Othello, The Lady of Lyons, The Sign of the Four, Lost in London, By Right of Sword in the larger cities and towns, and he and his company have met with general praise. Mr. Brown holds an enviable record for successful engagements, and during the three years when he was with Payton's Lee Avenue Stock in Brooklyn, as well as during his several starring ventures, he has been universally popular.

JOHN C. FISHER'S HAVANA COMPANY.

John C. Fisher's musical comedy organization of eighty-five people for a season in Havana, Cuba, has been completed. Among those engaged are Sabry Dorsell, May Bouton, George E. Mack, Fred Huntley, William Romaine, Aiden MacCluskie, Walter Ware and a chorus of sixty, besides the six sextette girls for Florodora. Florodora, The Silver Slipper and one or two other musical plays will be presented. Six carloads of scenery and about 200 costume trunks will be carried. The company was engaged through Matt Grau's agency.

THEATRE TREASURER IN COURT.

The treasurer of the Broadway Theatre was summoned before Magistrate Steinert in Jefferson Market Court on complaint of Richard A. Monks on March 29. Mr. Monks charged that the treasurer refused to return $4 which the complainant believed was due him when he exchanged three box seats costing $10 for three balcony seats costing $2 each. The complaint was dismissed by the magistrate, who advised the complainant to bring a civil action.

STAGE QUALIFICATIONS.

A young man who evidently aspires to histrionic honors recently wrote to a certain manager as follows: "Dear Sir—I have seen an advertisement for a tall man wanted for heavy. I have never been employed at anything like that before. My weight is 147 pd., 5 ft. 7½ inches in height, 22 years of age, and am a good, upright young man. Can raise a good sized mustache if necessary." What more could be required?

THE ITALIAN STAGE.

Plays by Rovetta and Traversi—The Younger Sister—Mr. Daniel's Widows—Trusts.

(Special Correspondence of The Mirror.)

ROME, March 17.

We have had new plays by Rovetta, Traversi, Monicelli, Carmen Sylva, and Colacetti.

Rovetta lives in Milan, and his apartment is as tidy as himself. Not a book is out of place. Old books are symmetrically arranged in book cases, while a modern receptacle receives new books. On his writing table there is nothing but what is absolutely necessary for the moment. His manuscripts he keeps in an elegant leather portfolio. Very elegant, also, is his paper-weight. His constant companion is his dog, "Menico." The two are inseparable; wherever you see one you see the other. His new play, I am sorry to say, is not pleasant. All the principal characters in it are adulterous. The husbands' best friends are the wives' lovers, and the wives' dearest friends are the husbands' lovers! The dialogue all through sparkles with wit. It is much too good for the plot. The Gramatica company plays it.

Traversi's play is more amusing and not so unclean, being a satire on "fashionable" charity and how it is dispensed in society. We are shown a committee of ladies organizing a public representation for the benefit of a certain charity, and in the second act we are behind the scenes of a theatre, where amateurs are rehearsing their parts for a café concert. Princesses with historic names appear as dancers, diplomats and others are disguised as clowns and jugglers. At times the public guesses what society man or woman has served as model for Mr. Traversi's satire; but he is never offensive—only witty and politely ironical. His irony is directed chiefly against the aristocracy and its hypocrisies, among which is charity. Why are benefit representations organized? For charity? No, only for the players' amusement. Very little goes to charity, sometimes nothing, the expenses being greater than the receipts. But society has amused itself, and that's enough. Traversi shows up all this and more, for occasionally he is very bold in his language against these "charity" doings and makes many a conscience wince. But, a man of society himself, he knows his subject and has introduced a dozen real people into his play, without a fear of what the originals may say or think. "Real charity is unknown to these puppets of society," he says; and he shows how a really poor woman appears before a committee of ladies only to be repulsed. Real poverty must not knock at their door. "Who is the woman?" they ask. "Her husband is out of work and there are five children to keep." "What is the woman's character?" is next asked. "Excellent." "And the husband?" "Has always been an honest workman." "Can't do anything," is the final verdict. "If they were ill, now; but they are strong and can work." "But the children?" "They are not orphans"—and so on, and so on.

Monicelli, from a critic, has burst forth a playwright, and his first piece, The Younger Sister, has had sufficient success to encourage him to try again. The younger sister, Tullia, is a strange and complex part, but he has treated it rather cleverly. Ellen, the older sister, lives with Tullia in a pretty country house, and the two are devoted to each other. Ellen is married, but her husband is away with a mistress. Tullia is engaged to Andrew, and is to be married in a few days. Paul, Ellen's husband, returns home to prepare for Tullia's wedding, and now begin the troubles. Ellen, the neglected wife, has given herself to Andrew, Tullia's betrothed, and the two feel only miserable and ashamed of their folly. But punishment awaits them. Tullia discovers that Ellen may shortly be a mother, and she remarks to Paul how pleased he must be. But Paul is not pleased, and he asks his wife for an explanation. They agree, however, to keep the secret for Tullia's sake. But Tullia guesses, and refuses to see Andrew again, and gives up her marriage. She will continue to live with her sister. "I will love the child as if it were mine," she says.

The language of this play is too poetical for the plot, which is not poetical. On the contrary. I now come to Carmen Sylva and her little play, Mr. Daniel's Widows. It is only a comic sketch, but very amusing. De Novelli plays in it. The plot is taken from real life. It happened in Bucharest, and the press made fun of it at the time. It treats of a man who has had two wives, from both of whom he was divorced. When he dies his widows are summoned by his will to be present at the reading of it. They obey with eager hope and joy. But only a lesson awaits them. The housemaid and the doctor are also disappointed, for Daniel leaves everything to his man-servant, Peter, on condition, however, that he marry the housemaid, whom he detests.

Colaretti's play is really not a play, for it has been set to music by Cilèa, the fortunate composer of Adrienne Lecouvreur. Gloria is the name of the play, or, rather, libretto, and it is the best work this celebrated author has yet written—and all his works are beautiful! It is in three acts, and is poetic and dramatic from beginning to end. The plot treats of the Guelph and Ghibelline wars in Tuscany, toward the end of the fifteenth century. It is a poem of love and war, proving very difficult to set to music. But the composer came off with glory. The title, Gloria, was of good omen to him. Colaretti is now writing a drama to be called The Son of Faust.

Duse, I am happy to say, is in better health and is studying a new play by Traversi, The Honest Wife, which is reported to be the strongest drama this versatile author has yet written.

A new play, by Simoni, has been given in Milan. It is called Sunset, and at the end of the play the sun does set on the hero's suicide, when he hears of his wife's infidelity, after twenty years. Trusts are being tried in Milan, Turin, Genoa, Bologna, and Rome. But the entire profession is rising against them, and all are studying means to kill them before they do more mischief. The Society of Authors has decided to refuse permission to represent plays to any artist or company who may encourage a trust. This order is already in effect. Among these anti-trust authors are Giacosa, d'Annunzio, Rovetta, Praga, Traversi, Lopez, Bartolozzi, Ferrari's heirs, Bersezio's heirs and many others. This will, no doubt, be the ruin of theatrical trusts in Italy, since all the best authors in the country refuse to allow them to represent their works.

Our new permanent prose theatre is doing excellent business, thanks to Signor Boutet's excellent management. The bill is changed almost nightly, in Roman fashion. The other night d'Annunzio was in a private box, and as soon as he was recognized he was called to the fore and he had to bow several times before he was left in peace.

Buffalo Bill is announced for the 20th of this month. The walls are covered with his posters, as they are in every other city in Italy. He tells the public that this will be his last tour in Italy.

I hear from Paris that Judic is breeding white mice for the Pasteur Institution. How any woman could have such an inhuman idea I cannot imagine. She pets the poor little things and then sends them to torture. Infamous!

S. P. Q. R.

THREE ARTS CLUB.

On March 16, the Three Arts Club was organized in Philadelphia with the idea of establishing a social home for actresses, musicians and artists. Representatives of the three professions met at the parish house of St. Stephen's Episcopal Church. When permanent quarters have been arranged the club will keep open house for the benefit of artists, musicians or actresses who may find it convenient to drop in to rest and lunch. The club intends every Sunday evening to invite some dramatic "star" who may then be appearing in the city to deliver an address before the members. At the opening meeting the work of the organization was outlined by several of the charter members. Ethel Barrymore, who was to have been present, was unable to appear, owing to illness.

WILLIAM H. MACDONALD.

Photo by Hallen's Studio, N. Y.

William H. MacDonald, one of the organizers of the famous Bostonians and noted as an operatic baritone in serious, romantic and comedy roles, died in Springfield, Mass., on the night of Tuesday, March 27. On the Saturday previous he went to Springfield with the Free Lance company, in which he was to play the role of Court Censor. Though taken with a severe chill at the Sunday rehearsal he appeared for rehearsal on Monday morning. That evening he was unable to leave his bed for the opening performance. On Tuesday he grew worse so rapidly that his wife, formerly Mary Stone of Worcester, was called from New York to his bedside, arriving in the evening before his death. A consultation of physicians proved of no avail, as he was suffering from an attack of pneumonia, which had affected both lungs. The end came about an hour before midnight.

W. H. MacDonald was born fifty-six years ago in Steubenville, Ohio, of a family in which all the individuals were musicians to a greater or less degree. Even as a child his voice caused universal comment among those who heard him sing, the interest being heightened by the splendid physique which was later to make him such an impressive figure upon the stage. When he had reached such an age that his vocal gifts were an assured quantity, his brother supplied the funds required to send him abroad to study. For five years he studied with some of the best teachers in England, Germany and Italy with gratifying results. His debut was successfully made in Italy, his first public attempt being made in the opera of Il Trovatore. Before returning to his native country he sang in such important productions as Rossini's Il Barbiere, Marchetti's Ruy Blas and Verdi's Forza del Destino. In 1880, having come back to America with his foreign laurels, he joined the Emma Abbott company and sang all the leading baritone roles in the vast repertoire of that organization. His indubitable ability as an operatic actor—for he had distinct histrionic qualifications apart from his knowledge of music and his remarkable voice—permitted him to assume widely divergent roles, such contrasting parts as the Count in Nozze di Figaro, Captain de Merrimac in Olivette, Peter in Czar und Zimmerman and Pippo in La Mascotte. From 1880 till 1887 Mr. MacDonald was one of the Boston Ideals, the latter date marking his financial venture with Karl and Barnabee in organising The Bostonians, the most exceptional light opera organization of recent theatrical history in this country, which was not disbanded until somewhat less than two years ago after the failure of a new piece, The Queen of Laughter.

Mr. MacDonald was the sincere artist of this organization, his work contributing, with the comedy characterizations of his comrade, Barnabee, besides being largely responsible for the general musical direction and the selection of supporting singers. No one who ever had the pleasure of hearing him and seeing him—listening to his rich and cultivated voice and observing his magnificent personal appearance—will be in danger of forgetting how he performed Little John in Robin Hood, a part singularly adapted to him because of his masterful size and his heroic voice. Next to Little John, perhaps his most popular role was that of Alvardo in The Serenade. He was equally excellent as lover, hero, bandit and villain. Among the other roles he played with The Bostonians, given in the order in which they were created, were: War Cloud in The Agalalla, Miles Bradford in The Knickerbockers, Louis Biron in Prince Ananias, Ramon Falcon in In Mexico, Devilshoof in The Bohemian Girl, Corleone in The Viceroy, Little John in Maid Marian, and in the ill-starred Queen of Laughter. After the disbanding of The Bostonians he was seen in New York during November, 1904, as Wing Lee in A China Doll. He had a repertoire of fifty or sixty leading parts.

CUES.

A. F. Hortz is planning to make the Cleveland (O.), Opera House a theatre for new plays exclusively. He intends to establish a high-grade stock company and produce new plays which may afterward be recast for touring purposes.

Allen McPhail, formerly manager of Barnum & Bailey's Circus, who was stricken blind in Pittsburg a few weeks ago, has been taken to Cincinnati for an operation on his eyes which, it is believed, will completely restore his sight.

Samuel D. Merrill has been engaged to head the Vallamont Stock company at Williamsport for the Summer season.

The Girl Raffles, written by Charles E. Blaney, is the play in which Cecil Spooner will begin her starring engagement. The play was written especially for Miss Spooner, so that her fencing and dancing specialties may be introduced.

Josephine Sherwood will be a member of the Gem Theatre company, Peak's Island, Me., this Summer.

Charlotte Burkett Shea has begun suit for $25,000 damages against George H. Ketcham, Moses G. Black, and Charles Potter, of Toledo, for alleged false imprisonment. She was forcibly taken from her room in a hotel by officers on a charge of having appeared at a Sunday performance in the Lyceum Theatre. In court she showed that her understudy had played her part and she was immediately released, whereupon she filed the suit for damages.

The Plainsman will be produced in Philadelphia on April 16. Irma La Pierre has been engaged for the role intended for Katherine Gray, who will be retained in the cast of The Redskin.

The original manuscripts of Hawthorne's "The Scarlet Letter," "The Marble Faun," "The Blithedale Romance," "Twice Told Tales," and other stories were badly damaged in a fire in the home of Julian Hawthorne on Sunday, March 18. The house was injured to the extent of about $10,000.

Edna Wallace Hopper's suit for a share of the estate of the late Alexander Dunsmuir has been finally thrown out of the California courts.

A. Li Levering, of The Rollicking Girl business staff, has just issued a volume of verselets entitled "Dog Talk."

THE STAGE IN BERLIN.

Children of the Sun—Oedipus and the Sphinx—Count of Charolais—The Bluebird.

(Special Correspondence of The Mirror.)

BERLIN, March 17.

At the Kleinen Theatre, Maxim Gorky's Kinder der Sonne (Children of the Sun) has had its first production. It goes without saying that the play was not devoid of merit, the name of its author being in itself a sufficient guarantee—but, taken as a whole, it proved once again that Gorky's literary talents outweigh his dramatic gifts. After the Nachtasyl we had expected greater things of him. The promise it held out the Children of the Sun has failed to realize. The entire absence of a clear-cut plot, of unity of thought, is painfully noticeable; everything is so disconnected, so disjointed, so loosely thrown together that the impression left is simply that of a series of scenes, tolerably interesting in themselves, but having no particular bearing on anything else. The term, Children of the Sun, has been coined by Professor Protassow to denote the friends who make his home their own, being welcome at all times. Enlightened, educated, pursuing higher studies, they may, indeed, consider themselves among the favored few, the children of the sun. But alas! the great majority of mankind belongs to another class. The vast ignorant crowd may well be called children of the shade, and the day comes when the infuriated mob storms the house of the genial professor in the belief that he, the great chemist, is none other than a vile wizard, and the originator of the plague which has come among them—the dreaded cholera!

In opposition to Professor Protassow, whose trust and belief in mankind are almost childlike, Gorky gives us, in his sister, Liese a very pessimistic type of a woman. Of high-strung nervous temperament, she sees little that is good in the world and refuses to marry a man who loves her devotedly, for the simple reason that she does not desire to become responsible for the existence of children. It is only when the man in despair has committed suicide that this perverted female comes to her senses, realizing that her love for him had been the strongest feeling she had been capable of. Too late, her philosophy takes a tumble. Add to the above a little intermezzo betwpen the professor, his wife, whom he has sadly neglected in pursuit of his scientific researches, and a dashing young artist, which, thanks to the wife's kindness of heart and loyalty to her husband, ends with a triumph for the professor and discomfiture of the artist—and you have all the component parts of a play which utterly failed to please.

The acting left nothing to be desired, Ellen Neustädter as Liesa, deserving special mention. It was an unenviable role, unnatural and unconvincing, but Fräulein Neustädter succeeded in making Liesa at least interesting.

Hugo von Hofmannsthal's tragedy, Oedipus and the Sphinx, was produced at the Deutschen Theatre. Director Reinhardt had given the play the most artistic setting. Roller, of Vienna, had painted the scenery, which was superb, and the necessary music was composed by Oscar Fried. Though all accessories were carried to the point of perfection the performance only seemed a succès d'estime.

The manner in which Hofmannstal had treated the subject, so revolting in many respects, grated on one's feelings, there being too little mention and too much dialogue. Besides, neither Keyssler as Oedipus nor Moissi as Kreon seemed at home in their respective parts, and Agnes Lorma, the great Lorma, was decidedly too sentimental as Jocaste. Hofmannsthal's former successful tragedy, Electra, far surpasses in human interest his latest work.

One of Hofmannsthal's followers, a young Viennese poet of great promise, Beer-Hofmann, did not delve as deeply into autiquity for his subject, going back only three centuries. He found his inspiration in the play, The Fatal Dowry, by Philipp Massinger and Nathaniel Field, published in the year 1632, which was translated into German in 1836 by Count Wolf Baudissin, forming part of a work entitled, Ben Johnson and His School. Seven years ago Beer-Hofmann began to outline his play. The Count of Charolais, working on it all these years with the love and patience which only genius is capable of, the result has been a play perhaps somewhat weaker in dramatic action than the original, but infinitely more poetic, broad of conception and fascinating by a wealth of word pictures drawn with the master's hand. An old general, head of the house of Charolais, has been killed at the very close of the war, and, as he has become too heavily involved in debt to pay his brave followers, his creditors refuse to allow his body to be interred. An ancient law gives them the right to seize the corpse and throw it in prison to let it rot there. His son implores them to show mercy to one who lost his life in the defense of his country. When they remain obdurate he goes to the length of offering himself as substitute for his father's body. At the eleventh hour the situation is saved by the venerable judge, who, recognizing in the young Count of Charolais all the qualities of mind and person which he had hoped some day to find united in the man on whom he would be willing to bestow his only daughter, offers to assume his debts on condition that he marry Désirée. The latter being a charming, innocent young girl, it is easy for the Count to fall in love with her. Three years of unalloyed happiness are supposed to have passed when the serpent enters paradise. One evening, sitting by the fire, Désirée gives ear to the love pleadings of a youthful, fascinating cavalier—a sort of cousin—and, in obedience to a momentary impulse, accompanies him to an inn of bad repute. Here the final catastrophe takes place. Count Charolais kills the seducer of his wife and compels his father-in-law to pronounce judgment against his own daughter, who is driven to commit suicide. Finally, in a masterly speech the hero pinces the blame for all that has happened upon fate, abjures the riches which have come to him through marriage, and goes out poor and alone to battle with the world again. It is a pity that the story should be marred by one or two glaring defects which so seriously interfere with one's enjoyment of an otherwise great play. What possesses Désirée, who loves and is beloved by her husband, to yield to the first temptation which ever entered her life, especially as she does not (of this we are explicitly assured) love the man who leads her astray? Her motive remains inexplicable. On this rock founders our interest in and sympathy for the fate of all concerned. Happenings cease to seem real. They become theatrical. Nevertheless, the Count of Charolais is a drama way above the ordinary. It will be played at all the leading theatres throughout Germany and will no doubt be much admired.

Maeterlinck's latest work, a fairy drama, The Blue Bird, has been accepted by the Burg Theatre in Vienna.

Ossip Schubin has dramatized her celebrated novel Maximum and it will be performed at the Berliner Theatre. It deals with gambling in high life and abounds in strong situations.

The Duke of Fürstenberg has consented to become the patron under whose auspices the Volksfestspiele of the Hohentroiel will take place. The hall will be built not upon the crest of the mountain, but at its base, from where a magnificent view of the surrounding country can be had. The first performance will take place on Pentecost Sunday, and Rudolf Lorenz s Unter der Reichssturmfahne (Under the Empire's Flag) will be the first of a series of Volksdramen to be performed. They will appeal to the feeling of patriotism already so strong in the heart of every German, and should prove a great success.

GERMANICUS.

MRS. A. H. CHAMBERLYN ILL.

Mrs. A. H. Chamberlyn, widow of the Boston manager noted for his sensational plunges into theatrical ventures, is said to be dying at the Baptist Hospital, Brookline, Mass. She is nearly destitute, and a subscription to help her is being raised by Frank Smithson. About $250 has already been received.

A FIRST AND LAST NIGHT.

This is the story of a one-night stand, the beginning and the end of a theatrical tour. The "Famous Empire Vaudeville company," organized in Springfield, Mass., decided to descend on Somersville, Conn., a bustling village between Scitico and Turkey Hill, to start a triumphal career on the kerosene circuit. The intent was evolved from those who had won prizes at local "amateur nights" and from those who hadn't. The manager had had a long experience behind the bar under a popular burlesque house, and had acquired a knowledge of the theatrical business satisfactory to himself. The town was properly billed with the help of a kind printer, and the several score of inhabitants were supposed to be sufficiently agog as to what was coming to them.

Somersville is reached by trolley from Springfield after a long and arduous ride, and trolley fares are regulated by nickels, so it was decided to take the company thither by that method, instead of utilizing steam for most of the way. Somersville was suspicious, undeniably suspicious. The advance guard, the manager and assistant manager, arrived betimes, as it behooved them to do, to open up the box-office, but they had not properly calculated the uncertainty of rural trolley connections in Winter. The manager looked swell in a bell-skirted coat, but the villagers who had gathered at the grocery to see the troupe come in were not satisfied with just that. The sale opened languidly, three boys buying general admission and the town constable displaying his badge and working in his family and a boarder. Then came a lull. The price of admission was cut, but it had no effect. Rural Connecticut is not unlike Missouri, it has to be shown.

It was some time after eight o'clock when the belated company emerged from a trolley car. It consisted of nine souls and one of the soubrettes, the other, as wise as the promoter of the "tour," who organized the raid, remaining in Springfield. But even after the company entered the rear door of the hall there wasn't the rush to pay money at the gate that was expected. The company hadn't made a big hit when they got off the trolley car, and the villagers expressed their doubts.

"I'm goin' ter wait till I hear the band play 'fore I go in," said one of the rustics.

The band didn't play. The pianist was another who had got cold feet before the trolley left Springfield, and the stage director, who could make a bluff at it, was finally forced to play an overture. "Mike" Willard, of Brooklyn, and "Kid" Kehoe, of Chicago, opened the bill, and while they were wrestling about the floor a box-office tragedy was enacted. The manager and assistant manager had counted the receipts seventeen different ways and could only make the total $17.35. By lightning calculation they figured that when the rent of the hall was paid to the hungry looking Spiritualist who hovered near the door and the balance divided pro rata among the company they would be just $33.48 in debt and would have to borrow carfare. Prompt decision was reached by master minds. The $17.35 was put in a small bundle and dropped out of the window, followed by the manager. To the associate manager was left the task of shutting the eye of the hall janitor. This was easy. He only had to go out to get some barrels for the "champion barrel jumper of the world," who couldn't jump unless he had fresh barrels. Soon the managerial staff were on their way for Hasardville, five miles away, with the price of many drinks on their persons.

One of the wonders of theatrical life is the promptness with which financial disaster in the box-office gets to the stage. It was no exception in Somersville that night. The consensus of opinion there was that it would be wise for the artists to do the same quick get away act before the audience began to tear up the seats. The prolonged wrestling match had been unfavorably received, but it had to be extended, for there was only one dressing-room and that had been seized first by the soubrette, and the others had made-up as they could. It was now a question of who should break the news to the audience. Margie Daly, "the popular vocalist," was elected first, because she had such a pretty way and no one would strike a lady, but Margie decided that she should start early because she had chilblains and couldn't run fast. Charles Robinson, "the champion barrel jumper of the world," was a happy suggestion, because he could jump so far and so quickly, but Charles had scruples. Besides, it wasn't in his contract. James Flynn, "the king of parody singers," didn't see how such an announcement could be fitted into his parodies gracefully, and the Lavine Sisters, "the ginger girls," didn't think they had ginger enough to do it, and besides no gentleman would ask real ladies to do such a thing. There was general regret that Flossie Feerlyss, "late of The Wizard of Oz company," had missed the car in Springfield, for had she been there she would undoubtedly have gladly stepped forward, she was so obliging. Margie Daly then made the brilliant suggestion that Carney and McGee, "the droll and original chatterboxes," be chosen, because they could charm the audience with their patter and drollery into good humor, and besides they were fleet of foot.

Finally the droller of the chatterboxes agreed to be the goat, while the others were making their escape, and out he went.

"There's only a few of us here," he opened, "so let's be sociable." Then he forgot his next drollery about getting his wife in a department store and choosing a big one with seven children so as to get his money's worth. This trusty old "scream" might have got a hand and smoothed the way. But he jumped right to the next one: "Did you see me out walking with me dog this morning? No? I was the one on the inside." Now he was getting chills in the soles of his feet, and without more ado he blurted out, "Ladies and gentlemen," here he buttoned his coat; "the fellers out in front has got away wid de dough, an' you know how 'tis—anyway, we can't pull off de show."

His last glimpse was of an uprising, but so fleet was he with his feet, beating his own record in all previous patter acts, that he overtook the other droll chatterbox and the rest of the troupe a few pastures away, and a little later they might have been seen, still with their make-ups on, in a sheltered place down the line, waiting for any trolley car that ran away from Somersville. The Empire Vaudeville company had closed.

THE FREE LANCE PRODUCED.

The Free Lance, John Philip Sousa's new opera, was presented for the first time on any stage at the Court Square Theatre, Springfield, Mass., on March 26. The book and lyrics are by Harry B. Smith, and are said to be among the best he has done. Joseph Cawthorne was seen in the leading comedy part, and Nella Bergen sang the prima donna role of Princess Yolande. Others in the cast were Albert Hart, Felix Haney, George Tollman, Louis Haines, Sim Pulen, Jeanette Lowrie, Junia Allen, Geraldine Malone, Monte Elmo, Estelle Thebaud and Dorothy Southwick.

OLGA NETHERSOLE SUES NEWSPAPER.

Olga Nethersole, through her attorneys, has filed a suit against the Cleveland (Ohio) *Leader*, claiming damages in $100,000 on account of an article which appeared in the weekly theatrical review in that paper on March 25. This article stated, in effect, that when The Labyrinth was produced in London "it was hissed so soundly that Miss Nethersole had hysterics." Her attorneys deny that The Labyrinth has been produced in London or that it has been hissed there or elsewhere.

ENGAGEMENTS.

Al. Phillips, for the Albee Stock company, Pawtucket, R. I.

Fanny Frankel, for the prima donna role in The Runaways.

Herman Steinman, for leading tenor roles at Whalom Park, Fitchburg, Mass., this Summer.

Pat Foy, for an Irish comedy role in The Stolen Story.

James R. Waters, for a Hebrew role in The Sewing Machine Girl next season.

NEWS FROM AUSTRALIA.

Veronique—Sinbad the Sailor—Tittell Brune—Walls of Jericho—Prodigal Son.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Feb. 26.

The tuneful Veronique is now in its fifth and last week at Her Majesty's Theatre, and on Saturday next J. C. Williamson will produce J. W. Wam's musical farce, The Shop Girl. When last produced in Sydney this farce proved a strong card, and with the present company to interpret it there is every reason to expect a repetition of its former success.

The Brough-Flemmings production of Little Mary had to be postponed owing to Robert Brough's continued indisposition, and accordingly The Walls of Jericho was revived for a short season; on Saturday The Passport, with Herbert Flemming and Beatrice Day in the principal roles, was revived at the Criterion. R. G. Knowles enjoyed a very successful season at the Palace, and on Saturday the Knight-Jeffries Company commenced a three weeks' farewell season at this theatre with a double programme of comedy and tragedy and David Garrick. Julius Knight will return to England on the disbandment of this company three months hence. A revival of The Sign of the Cross will be a feature of the Syndey season. Sinbad, the Sailor, the only Sydney pantomime this season, had a splendid run at the Theatre Royal, and has now been withdrawn to make room for William Anderson's Opera company in La Fille du Tambour Major.

Harry Richards continues his monotonous coining of money at the Tivoli Music Hall, where a strong bill at present includes Barnard's Marionettes, Fred Bluett (vocalist), Lotto, Lilo and Otto in their clever cycling turn, the Scottish Meisters and Mlle. Cerito. On Saturday next a new turn will be the Miles Staverdale Quintette, consisting of four banjos and a harp played in a manner which suggests human voices.

Allan Hamilton, one of our best known and most popular managers, is bringing out a new company of society entertainers, the principals being Madame Yeomans, Titus and Leslie Harris. They are due to open in Melbourne on April 14, and in Sydney on May 26.

Martini's company of Queensland buck-jumping and trick horses has proved a big draw here, being now in the third month of its Sydney season. Messrs. J. & N. Tait have made some important musical arrangements for this year, which include an Australian and New Zealand tour by Andrew Black, described as the foremost bass-baritone at present before the English public. Madame Antonia Dolores is due to reappear in Sydney in August and is certain of a great reception. Jan Kubelik, the violinist, will also tour Australia under the Messrs. Tait's direction. J. C. Williamson has purchased for Australia the farcical comedy by Fenton Mackay and Walter Stephens, entitled Brown at Brighton.

Tittell Brune, the clever young American, continues to gain in popularity and has recently made a hit in Melbourne in the production of La Tosca, in which she was ably supported by Roy Redgrave as Scarpia, Douglas Gerrard as Cavaradossi, Gaston Mervale as Angelotti, and J. B. Asholwood as Attavanti. On Saturday she was to appear in Leah Kleschna, in which she made such a hit at Sydney.

Bland Holt has scored a Melbourne success with a remarkably fine production of The Prodigal Son. The mounting is said to be splendid, and the cast includes Albert Norman, W. E. Baker, Frances Ross, Harrie Ireland, Mrs. Holt and Maggie Knight. The news of the successful premiere in Chicago of Musgrove's Sweet Nell Company is gratifying to Australian playgoers, as endorsing their verdict of the play and players. Messrs. Willoughby and Ward have engaged several artists in London for their forthcoming Australian tour, and Hugh Ward, it is understood, is engaging other artists in America. The London engagements are Edward Bonfield, Reg. Wykeham, Warburton Gamble, Arthur Cornell, Olive Wilton, Gillian Scaife and Grace Ralotta. The Australian tour opens in Sydney on May 12, with the farcical comedy, The Man from Mexico. Edwin Geach will probably manage, as he did two years ago, when Willoughby and Ward toured Australasia with The Wrong Mr. Wright. In engaging Grace Palotta they played a good card, as this lady was extremely popular during her two previous Antipodean visits.

News is just to hand from Tasmania that the special train conveying J. C. Williamson's Comic opera company from Launceston to Hobart caught fire yesterday (Sunday) and a serious catastrophe was narrowly averted. As it was, the whole of the Princess Ida scenery and properties were lost, together with many of the personal effects of the company. Fortunately the scenery of The Gondeliers, in which the company opens its Hobart season to-night, had gone on early in the week, so that no delay in opening the season will be occasioned.

E. NEWTON DALY.

GOSSIP.

Hal Reid's drama, The Night Before Christmas, will be sent on the road for an eight weeks' tour, opening at Orange, N. J., on April 7.

Frederick W. Rupp and May Procket, both of the Ben-Hur company, were married at Ithaca, N. Y., on March 27. Justice E. H. Fear performed the ceremony.

Russell and Drew are arranging to take the International Stock company of Buffalo to the Grand Theatre, Seattle, Wash., for a summer season, beginning on May 6. The same managers will offer the Grace Aylesworth Stock company at the Third Avenue Theatre, Seattle.

Lilly Hart, a member of The Ham Tree company, narrowly escaped gas asphyxiation at De Atley's Hotel, Washington, D. C., on March 26. A leaking gas pipe was the cause.

Georges Bizet's opera bouffe, Don Procopio, which was composed in 1858, was produced at Monte Carlo under the patronage of the Princess of Monaco early in March.

Sallie Fisher, formerly prima donna with Frank Daniels' company, recently sustained serious injuries by a fall down a flight of stairs in her home at Port Washington, L. I.

The Shuberts will assume control of the Majestic Theatre on April 16, when Margaret Anglin in Zira will inaugurate the new policy of the house.

His Majesty, which opened at the Majestic Theatre on March 19, is scheduled to close on April 14.

Mrs. A. Frabasilis (Miss Oldcastle) will give a dramatic and musical entertainment at the Professional Woman's League this evening (April 3). Those who will assist are A. H. Euwer, Jeannie Winston, Mr. Bachelier, Dr. O'Brian, Miss Hause, Prof. E. Lance de Parenty, Mrs. Fred Dean, May Colyer and Miss Hauser.

Last week at Denver a certificate was filed with the Secretary of State for Colorado showing that the capital of the Denver Theatre company has been increased to $100,000, fully paid. The Denver Theatre company is now proprietor of the New Curtis, Denver; Temple Theatre, Boulder, Col.; Opera House, Salida, Col.; Wheeler Opera House, Aspen, Col.; New Grand, Salt Lake City; Opera House, Provo, Utah; Thatcher Opera House, Logan, Utah; Auditorium, Pocatello, Idaho, and is also director of the Inter-Mountain Circuit of seventy houses in Colorado, Utah, Wyoming, South Dakota, Idaho, Montana and Nebraska. The company is negotiating for several more theatres, which they expect to operate next season.

The scenes of Harry P. Stanford's four-act romantic drama, John of Strathbourne, in which he is to star next season, are laid in France. In the play Mr. Stanford will act the dual role of the adopted son of a charcoal burner and John of Strathbourne.

Gertrude Millington, of Fantana, is seriously ill with typhoid fever at the Baltimore Hospital, Baltimore, Md.

BOOKS AND MAGAZINES.

DUCHESSE DE LANGEAIS. A play in four acts. By Claude R. Buchanan.

This play, which was written to act and not as a novelette in dramatic form, was first performed at New Powers' Theatre, Grand Rapids, Mich., on May 10, 1905. It is not a literary achievement and the plot has no essential originality. General de Montriveau loves a married coquette, who finally is overcome with a genuine passion for her adorer. The husband, who has no desire to keep the lady for himself, informs the General he has been trifled with, the soldier believes him, forbears to brand the woman on her forehead, but leaves her in righteous disdain. The Duchesse retires to a monastery, whither comes the penitent Armand. The General discovers her presence, because she plays a favorite old love song on the organ. Mr. Buchanan has ingeniously supplied two conclusions—sunshine and shadow. In the first of these Antoinette retires permanently to the cloister; in the second she is still a novice, and therefore free to depart.

Though this is by no means a great play it has the value of being intrinsically dramatic and well adapted for presentation. There is an old saying that good plays are bad reading, and the critic suspects this piece would act much better than a strictly literary reviewer would imagine from the perusal. The dialogue is sufficiently good, the action is uninterrupted, the climaxes are logical. It is a relief and a positive pleasure to be called upon to examine a play which is not, by the very nature of its construction and the undramatic technique of its author, unfit for presentation. Claude R. Buchanan, being capable of such theatrical work as this, is undoubtedly competent to go further along the same road. However, being himself an actor, he should remember that literary values and subtleties of characterization are not to be entirely despised.

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A PREMATURE SOCIALIST. By Mary Ives Todd. Published by the Broadway Publishing Company, New York.

In a short and decidedly Socialistic preface the authoress explains that her three-act comedy is a dramatization of a story by Ouida, entitled "An Altruist." The publishers have had the hardihood to advertise this play as superior to George Bernard Shaw, which is the worst blow the erratic Irish genius has received up to date. The plot merely tells the story of a gentleman Socialist who is as thoroughly "cracked" as a Chinese puzzle. He proposes to marry a girl of "the common people," inflicts his "subversive" opinions on all his associates, inherits a fortune which he almost but not quites signs away, and comes within an ace of getting himself locked up either in a prison or an insane asylum for inciting anarchy. The paramount trouble with the play is that it is not a play at all. Miss Todd may be estimable as a writer, but she appears strangely ignorant of dramatic necessities. The intrigue lacks converging points—a criticism that will be sufficiently plain to any one familiar with playwriting, in spite of its geometric sound. There is no interest in the sense of action, and the philosophic discussions and problems are equally prolix and unconvincing. The reviewer sometimes dislikes to speak the truth, which, in this case, is that considerable labor and literary craftsmanship have been lamentably wasted.

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AXEL AND VALBORG, an Historical Tragedy in Five Acts, translated from the Danish and German of Adam Oehlenschlager by Frederick Stange Kolle. Published by the Grafton Press, New York.

Axel and Valborg is one of those curious literary productions of North Europe dealing with the legendary history of Norway. The speeches are long necessarily, since the piece is a poetic composition in five acts, and there are not more than half a dozen essential characters. The action is pomposuly slow and it is almost impossible to imagine the drama as being actually produced on any New York stage or before any modern American audience. However, the characters possess an elevating nobility and the last two acts are inspired with something of that weird Norwegian spirit so evasive yet so potent in its emotional effect. The story is of two young lovers born within the "forbidden degree" of kinship; the young hero obtains a dispensation from the Pope, but even this papal bull is null and void, since they were baptised at the same time and had the same god-mother. The King, a cousin of the lover, also desires the girl. There is a kind of glorified parting at the altar between the two lovers. A friend by masquerading as the ghost of an eminent saint affords Axel and Valborg a chance to escape to the enemy, but Axel, valuing his patriotism even above his passion, dies fighting for the monarch, his own rival. The King is slain by the enemy and Valborg dies of grief, first having put on Axel's ring, which gives her the right to share his coffin. Obviously this plot would be humorous were it not so seriously narrated. As it stands the drama unquestionably has a certain literary power, due largely to the painstaking blank verse translation of Mr. Kolle. The weakest points in the translation are the interpolated lyrics.

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THE IDLERS. A novel. By Morley Roberts. Published by L. C. Page and Company, Boston, Mass., Price, $1.50.

This story of aristocratic English life deserves almost unqualified admiration. It is not a tale for small children, yet the brutal episodes—and there are several of them—are so subtly handled that true innocence would have no clue to their import. The treatment of the subject is like our American life—refined, full of action, clever, touched but not tainted with sophistication and sarcasm. From time to time the reviewer has the pleasure of reading a novel portraying a series of real characters; now and again he runs across another book containing sound dramatic situations. But it is very rarely, not more than a dozen times per annum at the outside, that he finds combined such able plotting, such literary competence and such unbiased insight into the occult mysteries of human nature. It is the old story—a totally original plot would in all probability be a bad one, anyhow—about a handsome young Englishman, born in the country and sedulously trained to no occupation at all. He gets into trouble with the game keeper's daughter; he goes to London and gets into much worse trouble with the fascinating Renée Buckingham, a married woman of the passionately unscrupulous sort. In the end he marries the prudent, adoring, forgiving little daughter of a neighbor, having awakened to an understanding of the chasm between real love and crude, though captivating, passion. The character study of this Renée is almost worthy of a Balzac, with the added advantage that the narrative is never ponderous. A husband, two lovers, the memory of an earlier one, who shot himself, and incautious love letters finally cause her murder. Her miserly friend, "Billy" Raynor, and her soldier lover, despising her, yet incapable of living without her, are equally well etched. Though most of the characters are degenerate, the purpose and moral are splendid.

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New Shakespeareana for April will contain *fac similes* of the entries of the Chancery Records of 1615, just discovered in the London Public Records Office, from photographs especially taken for it, and contributions touching the genuineness of said records from William G. Peckham, Professor Hardin Craig, of Princeton University, and others. Also an account of the recent discovery by Sir H. Maxwell Lyte (deputy keeper of the British Public Records) of an entry in the household accounts of the Sixth Earl of Rutland (1613), mentioning Shakespeare and Burbage, and in this connection *New Shakespeareana* will print a large face of Burbage from the original painting in Dulwich College. Other contributors to this issue are the Rev. Dr. Carter, of London, author of "Shakespeare and the Bible" (maintaining that Shakespeare was saturated with Biblical knowledge and used the Genevan version of the Scriptures in writing his plays); Mrs. C. C. Stopes, of London; F. A. Laing, of New York; Dr. Isaac Hull Platt, and there is the usual list of recent Shakespeare books, reviews, textual criticisms, etc. Three additional portraits of Shakespeare are presented in the frontispiece in this issue. The Shakespeare Press are the publishers, Westfield, N. J.

IN OTHER CITIES.

SAN FRANCISCO.

At the Alcazar March 19-26 A Modern Magdalen was a good drawing card. Edith Evelyn in the title-role pleased the large audiences. Charles Waldron as the father gave a clever portrayal. Ernest Glendenning in the role of the young lover was convincing, and Effie Bond was as dainty as ever. The rest of the cast did well. Next week The Dictator will be seen.

At the Grand Opera House 19-26 Primrose's Minstrels pleased and the week's business was unusually large. Next week the appearance of Walter Scott as the Death Valley miner in Scotty, King of the Desert Mine, will be an important event.

Bernhardt will appear at the Majestic on May 14 in repertoire.

At the Alhambra 19-26 Hershall Mayall packed the house with Uncle Tom's Cabin. Little Ollie Cooper as Eva played the part with an artistic finish and Bertha Creighton as Eliza was good. The rest of the cast did well. Next week A Midnight Marriage.

The House of Mystery at the Central 19-26 was a strong melodrama. Landers Stevens as the hero and Georgie Cooper as the heroine received the greatest share of the applause. Next week Too Proud to Beg.

At the Majestic 19-26 the houses were crowded to the doors to welcome the return of Nellie Stewart in Sweet Nell of Old Drury. Owing to frequent requests Miss Stewart will appear in three performances of Camille next Friday and Saturday matinee and night 30, 31.

Kubelik's three recitals at the Tivoli 21, 23, 25 were veritable ovations and he played to crowded houses.

At the Columbia 19-26 Little Johnny Jones did a record business. The people are all clever and the play went with a dash. Bobby Barry and the rest of the cast all did good work. Next week The Heir to the Hoorah.

At the California 19-26 the Avenue Girls Burlesque co. did a fine week's business, presenting two clever burlesques, entitled A Trip to Bohemia and The Goddess of the Moon. Next week the New York Burlesquers.

The run of The Isle of Spice at the Tivoli is nearing its close. A new attraction is in preparation and some new people will appear.

The coming season of the Metropolitan Opera co. is an assured success. There will be twelve evening and four matinee performances April 16-28. The sale of single tickets will begin April 2. This will doubtless be a record season. OSCAR SIDNEY FRANK.

INDIANAPOLIS.

Herbert Kelcey and Effie Shannon appeared at English's, matinee and night, March 21 in The Lightning Conductor to small houses. The personality and efforts of these clever stars saved a play that is not up to what such able players deserve. John Bunny as a newly rich Englishman made his part stand out prominently.

After an absence of two years The Wizard of Oz played a second successful engagement at English's 22-24. Fred Stone and Dave Montgomery still make the hit of the performance. Otherwise there are many changes in the cast, but the production is as entertaining and bright as when first put on. Josephine Clayton, understudy to Allene Crater, played the part of the lunatic here, and was a success.

It has been six years since Olga Nethersole appeared here last, but the reception accorded her by the large audiences during her engagement at English's 26-28 prove how well she has been remembered. On the opening night The Labyrinth was presented, followed by Carmen and two performances of Sapho. Miss Nethersole received much praise from the local critics. The productions were elaborately staged, and the costumes of the star were beyond description. Kyrie Bellew in Raffles 28-30. John Drew in De Lancey 31, matinee and night. Thomas Jefferson in Rip Van Winkle 2, 3. Lyman H. Howe's Ilfporama 4, 7.

Ernest Hogan, known as the unbleached American, pleased large houses in Rufus Rastus at the Park 22-24. The lovers of melodrama were out in large numbers to applaud the hero and hiss the villain in The Burglar's Daughter that followed 26-28. The leading roles were well acted by Una Clayton and Francis Morey. In Gay New York 29-31. Billy B. Van in The Errand Boy 2-4.

Arthur Rubenstein, the Polish pianist, who made such an excellent impression when he appeared here with the Kneisel Quartette last week, will return for a complete recital 28.

White City, the new amusement resort at Broad Ripple, will be opened to the public May 19, and there are to be concerts by Sousa's Band and speeches by various officials. The managers are planning a gala celebration to mark the formal opening. Plans at the office of W. H. Labb, who is president of the White City Co., show that the resort will be an elaborate one. The managers say they will spend $140,000. The various attractions will be located around a boardwalk, which will be 530 feet long and 440 feet wide. There will be twenty-five more attractions, including a number that were seen at the St. Louis Exposition for the first time.

Fred Stone, of The Wizard of Oz co., was a guest of honor at a matinee shoot, given by about thirty members of the Indianapolis Gun Club at club grounds 23. Lunch was served, and Mr. Stone was made an honorary member. PEARL KIRKWOOD.

LOS ANGELES.

It was laugh week at the Mason March 22-24 and The Heir to the Hoorah produced it, for it is one of those plays that every one leaves with a happy expression. Guy Bates Post and the entire co. deserved praise and the immense patronage.

At the Burbank 18-24 was The Imperial Highway. The co. did the best they could and the patronage was heavy. Next week will be Too Much Johnson.

Human Hearts, which was to have opened at the Grand 18 for the week, did not arrive until the day after, being delayed on account of the washouts in Arizona, which caused them to make a long detour through Sacramento in order to reach here at all. Pollard's Lilliputian Opera co. will play a return engagement week 25-31.

Little Christopher at the Hotchkiss 18-24 proved a big success. This is the eighth week of the Olympia Opera co. and it is capable of better opportunities than this style of play.

Norris and Rowe's Circus gave four performances at Prager Park 19-22 to big business. This circus has expanded wonderfully since last season and has introduced many new acts and features.

Dennis Le Duc, of Denver, died here on March 6 of dropsy. He had many friends among theatrical people, having financed and managed the Minneapua Stock co. in Pueblo during the season of 1904 and a stock co. in Lincoln, Neb., the previous season. During his residence in Denver his home was always a center for members of the profession, where he royally entertained them. He left his entire fortune, amounting to a quarter of a million dollars, to Isabella Gilbert, who was identified with him in his theatrical ventures and an actress of ability. He came to California with a view to the building in Los Angeles of a garden theatre something after Elitch Gardens, Denver, and organizing a stock co., supporting road stars for six and eight weeks' engagements. He was interesting Canadian capital in this scheme at the time of his death. Miss Gilbert is now residing in this city and will endeavor to carry his plans to perfection.

DON W. CARLTON.

SPRINGFIELD, MASS.

Eleanor Robson brought her new play, Susan in Search of a Husband, to the Court Square March 22, and it pleased. Miss Robson and Olive May were delightful in dainty comedy parts, and Reuben Fox and E. B. Warner also scored. Robert Edeson, who played Springfield on his opening tour last year, returned in Strongheart to the largest house of the week. Mr. Edeson improves, and the play holds good. William H. Crane presented The American Lord 24 to two good sized audiences, and the play fits him like a glove. Hilda Spong was a feature of an able cast. The new Sousa-Smith opera, The Free Lance, had its first production 28-28, and made a hit. Joseph Cawthorn and Jeannette Lowrie scored heavily in the comedy parts, and Nella Bergen's singing was a delight. Albert Hart, Felix Haney, and George Tallman did well in their respective roles. The march-king has put some lively music into the opera, and the librettist has evolved a number of humorous situations and songs of a popular nature. The encores were so numerous that the first performances were protracted to 11.30, and the opera had to be cut in less popular parts. Kellar 30. The College Widow 31. Turn Verein Entertainment 2. Andrew Mack 6. Annie Russell in Friend Hannah 7. Sam Bernard in The Rollicking Girl 10. Symphony Club Concert 11.

William H. McDonald, who was cast for an important role in The Free Lance, and attended the Sunday rehearsal here, fell ill Sunday night with pneumonia, and died Tuesday midnight at the Hotel Nelson.

The premiere of The Free Lance brought to Springfield Klaw and Erlanger, Sam Harris, Harry B. Smith, John J. McNally, George M. Cohan, and others.

The New Gilmore had The Old Clothes Man 29-31, the three evenings preceding being dark over at this house.

Tourbillon's lions, that had remained here as hostage after the disastrous end of his vaudeville co., were reclaimed by him early in the week.

EDWIN DWIGHT.

NEW ORLEANS.

At the Grand Opera House, now under the management of Lester Lonergan, Sapho was presented March 25-31 to good business during the week. Mr. Lonergan as Jean and Alice Treat Hunt as Fanny Le Grand left nothing to be desired. Under this new management several newcomers were noticeable in the cast. Edith Harcourt was an amusing Rosa Sanchez, and May Clement, who is a clever dancer, was well received. Maurice Brierre, a New Orleans boy, is also a new adjunct to the co., and his attractive personality and dramatic ability bespeak a bright future. Louis Morrison did the uncle well and Albert Vennie was a satisfactory Flamant. Fabio Romani 1-7.

The Baldwin-Melville Stock co. at the Lyric Theatre presented Wedded, But No Wife, 25-31. Theodore Gamble and Violet Barney continue to play leads successfully, and the rest of this strong co. responded with ability. John Dwyer, Helen Ray, Guinio Socola, Emelie Melville, Hugh Gibson, and Harry Bewley were the active people in the cast. What Women Will Do 1-7.

Lew Dockstader's Minstrels were the attraction at the Crescent Theatre 25-31. Buster Brown 1-7.

At the Greenwall Theatre 25-31 the Trocadero Burlesquers were the attraction. The usual extravaganza features were in evidence, with a chorus above the average in attractiveness. The olio was an entertaining one. Jersey Lillies 1-7.

Lulu Glaser and her competent co. in Miss Dolly Dollars appeared at the Tulane Theatre 26-31. Grace George 1-7.

The management of the Bruno Hotel tendered a reception to Mr. and Mrs. Lester Lonergan 27, at which were present the principal theatrical people in town at the time and the press of the city. The occasion was in appreciation of the fact that during last year's yellow fever scare Mr. and Mrs. Lonergan were the only guests remaining at the Bruno Hotel. The evening was made merry with song and story, and nearly every one present contributed his iota of talent to the entertainment of the evening.

J. MARSHALL QUINTERO.

MONTREAL.

The Fascinating Mr. Vanderveit opened to fair business at His Majesty's March 25-31, and the amusing situations were thoroughly appreciated. 2-7 Yvette Guilbert.

Breaking Into Society at the Academy 26-31 formed a clever and amusing vehicle for the abilities of the Four Mortons. 2-7 Lottie Williams in My Tom-Boy Girl.

The Curse of Drink, a strong melodrama, is proving a drawing card at the Francais 26-31. P. Augustus Anderson scored in the role of the Engineer, and Miss G. Blinn did good work as his daughter Nellie. The play is well staged and contains some good sensations. 2-7 Why Girls Leave Home.

A most charming performance of Halevy and Deacourcelle's L'Abbe Constantin was given at the Nouveautes. M. P. Lefrancois appeared in the title role, Mlle. Helen Gondy as Susie Scott and Victor Perney as her lover. The whole atmosphere of the piece was delightful.

The Silver King (Roi de L'Argent) is the bill at the National. Paul Cazeneuve appears in the role of Wilfred Denver with which he has already become identified and Mlle. Dericourt as Nellie Denver. J. P. Dillon does excellent work as the faithful Jakes.

Williams' Ideals give a capital burlesque show at the Royal. Frank O'Brien is the leading comedian, and caused much genuine amusement, and the Livingston troupe of acrobats are a feature. 2-7 Sam Devere.

Planchette's Rip Van Winkle is the bill at the Bijou. An excellent performance is given, M. Roberval appearing in the title role. This tiny little playhouse has evidently come to stay.

The Two Albani Concerts, 22 and 26, were great successes and splendidly patronized.

John Smiley, an old Montreal favorite, is stage manager with Breaking Into Society. He has many friends in Montreal. W. A. TREMAYNE.

OMAHA.

The musical event of the season was the engagement of the Henry W. Savage Grand Opera co. at the Boyd for three performances, March 23, 24. La Boheme, Faust, and Valkyrie were the selections, and these delightful operas were given in the magnificent completeness which usually characterizes the Savage productions. The principals won immediate recognition of their superior talent and the orchestra was a delight to all. The Jeffersons gave two fine performances of The Rivals 25, which should have been better patronized. Arthur Stanford as Captain Absolute was excellent, and the rest of the support most satisfactory. The Lion and the Mouse opened a half week's engagement 25 to a good house and met with much favor. Arthur Byron intensified the part of Ready Money Rider. Gertrude Cogland took the part of the heroine for the first time and gave general satisfaction. The rest of the support was commendable. R. S. Willard 29-31. William H. West 1. Viola Allen 3, 4.

At the Krug Dangers of Working Girls to fair business 20, 21. Man's Enemy 22-24; average attendance. Dora Thorne opened a half week's engagement 25 to a good house. The Holy City 29-31. The Rays 1-4. When the World Sleeps 5-7.

My Friend from India is the popular offering of the Woodward Stock co. at the equally popular Burwood Theatre. The principals all did well, and if you want to see the performance comfortably you must call early for a seat.

The closing performance of the Van Dyke Stock co. was given at the Lyric 25, Pheollcia being the bill.

There is scarcely room for two stock cos. in Omaha, and as the Woodward Stock co. has given such eminent satisfaction it is well that the Lyric has decided to withdraw from the field, as it is better to have one good co. making a brilliant success than two mediocre cos. striving for existence.

J. R. RINGWALT.

PORTLAND, ORE.

The Sleeping Beauty and the Beast came to the Marquam Grand March 20, 21 and did an average business. Alberta Gallatin followed with Cousin Kate 23, 24 and scored a hit not only in the main piece, but in the dainty curtain-raiser, A Game of Destiny. Besides the principal Wilfred Rogers obtained more than the ordinary share of applause. Piff! Paff! Pouf! follows at this house 26-28.

Walter Scott, the Death Valley advertising phenomenon, familiarly known as Scotty, crowded the Empire with curiosity seekers drawn to the theatre through the alluring advertisement that real money would be used on the stage and real whiskey passed among the characters. The business in no wise fell off during the week, despite the failure of both these promises, and a record breaking week 18-22 went into the history of this pretty little theatre. Oliver J. Eckhardt's co. filled out the week 22, 24 with A Fight for Honor. Ben Hendricks follows with Ole Olson for the week 25-31.

Reilly and Wood's Burlesque co. in a hodge-podge of curtain-raisers and vaudeville acts did the average topheavy business at the Baker 18-24. Miss New York, Jr., to follow 25-31.

I can state without fear of contradiction that the Marquam Grand will after April be a thing of the past as a theatre. A combination of circumstances, consisting of fire ordinance rules and regulations requiring an expenditure of nearly $15,000 and a desire on the part of the owners of the property to put it to more profitable commercial uses, has induced Manager Calvin Heilig to sell at a handsome figure the balance of his lease. On Tuesday last Heilig closed an option with Belasco, Mayer and Davis whereby he secured control of the old Columbia Theatre, now the Belasco, for five years. In the passing of the Marquam Grand the Northwest loses its first up-to-date theatre. JOHN F. LOGAN.

PROVIDENCE.

The Earl and the Girl, with Eddie Foy and a big co., opened at the Shubert March 29 for the balance of the week. Advance sale very good.

Georgie Mack was the star in Tracked Around the World at the Empire 26-31. This piece, like many others seen here this season, has a thrill and chill every second. There are eighteen scenes and some of them are most startling. The star won favor from the start and the houses were large. Across the Pacific 2-7.

F. Ray Comstock was in town last week in the interests of The Runaways, which attraction will be seen at the Shubert 2-7.

Lee Shubert was a visitor to this city a portion of last week.

The Arion Club is rehearsing Haydn's Creation, to be presented at the next concert, with Ben Davies and Mr. Witherspoon as the soloists.

The Jules Jordan Opera co. is busy rehearsing Dr. Jordan's latest effort, As Once of Old, which will be a part of the Keith bill April 16-21.

The stock co. season at Keith's is rapidly approaching, only a few weeks of the current vaudeville season remaining. The co., as far as has been announced up to the present, includes William Ingersoll, Howard Hull, Jane Evans, Mabel Moore, Angela McCaull, Helen Reimer, Tom Wise, Edwin Nicander, and William H. Turner. HOWARD C. RIPLEY.

KANSAS CITY.

The Rivals as presented by Joseph, Jr., and William Jefferson at the Willis Wood March 22-24 was a most interesting offering and in every way a credit to the memory of their illustrious father. Business was good and the audiences seemed more than pleased.

The Gingerbread Man played an engagement of four nights and matinee at the Willis Wood 25-28 to big business and pleased immensely. A point of interest to Kansas City was the fact that one of the managers of the production, Mamie Peters, is a Kansas Citian, having formerly been a local newspaper man. Richard Carle in The Mayor of Tokio 1-4. Viola Allen 5-7. The Clansman 8-11.

The Rays in their musical farce, Down the Pike, were the Grand attraction 25-31, playing to good business. Chauncey Olcott in Edmund Burke 1-7.

To Be Buried Alive was the rather startling name of the attraction seen at the Auditorium 25-31. The co. proved quite adequate to the demands made upon them. Slaves of the Mine 1-7.

When London Sleeps held the boards at the Gillis 25-31, playing to big business nightly. Herbert Warren and Lillian Volkman carried the leading parts very acceptably and the support was good. The Factory Girl 1-7.

Dora Thorne was the Fulton Stock co's offering at the People's for the week of 25-31, being well received by good sized audiences. Enid Jackson scored in the title-part, while excellent support was lent by Jess B. Fulton, Ainsworth Arnold, Leona Slater, and George Castleberry. Friends 1-7.

The Clansman, which had such a very successful week here recently, is announced for a return engagement at the Willis Wood for a half week, beginning April 8.

Augusta Cottlow, the great pianist, is announced for one concert at the Auditorium the afternoon of 27.

D. KERRDY CAMPBELL.

SALT LAKE CITY.

Pauline Hall in Dorcas did light business March 20, 21 at the Salt Lake Theatre. It proved highly pleasing to those present. Creston Clarke in Monsieur Beaucaire pleased fair houses 22, 24 and matinee 24. Good co. Nell McEwen as Lady Mary shared honors. Florence Roberts in The Strength of the Weak 26-28.

At the Grand the Theo. Lorch co. did good business first half of the week, presenting A Fight for Honor, and pleasing audiences. Frederick Harrington, Gertrude Perry, Josie Haines, and John McCabe were popular. Edith Bostwick, who recently joined the co., is extremely capable. Latter half of week The Moonshiner's Daughter drew good houses and satisfied audiences. Mary Carew, who plays the title-role, is new here, but made many friends. Charles T. and Nellie Small in negro specialties scored a decided hit. The co. generally is capable. Laura Frankenfeld 25-28.

The High School Girls at the Lyric have drawn good houses all the week and scored. The Six Flying Banvards were headliners. The chorus dancing was unusually good. The Imperial Burlesquers opened 24 to a packed house, which they highly pleased. Pauline Moran, Jack Crawford, Dan Manning, and Lew Palmer were most noticeable. The Clipper Comedy Four have some new eccentric songs that proved popular.

At the Mormon Tabernacle Ben Davies, assisted by the Tabernacle choir, drew a fair audience 23, the Welsh people being most in evidence and delighted.

Pelton and Smutzer, of Denver, who already have the management of a large number of theatres, including the Grand in Salt Lake, have leased the Provo Opera House from Jesse Knight and will take charge of the house April 1. Leo Bachman, of Wilson and Bachman, the present management, may act as the local manager for Pelton and Smutzer, but it is not yet decided. C. E. JOHNSON.

DETROIT.

Admirers of John Drew had an opportunity to see him at his best in De Lancey at the Detroit Opera House first half of week March 26. Louis James appears 29, 30 and 31 in Virginius. The Merchant of Venice, Ingomar, and Richelieu. Checkers will follow for week of 2.

Owing to a delay in the arrival of scenery Lewis Morrison's engagement of Faust at Lyceum Theatre did not open until the 27th. Franklin Angus as Faust was very satisfactory, especially in the lighter moods. Ines Forman was a pleasing Marguerite, and Addie J. Durant made a capable Martha. David Harum is next booking at this house.

At the Whitney Theatre 25-31 Lured from Home is making its first appearance, and making good according to the Whitney standard. Black Patti's Troubadours here for a week 1.

A dramatization of George Barr McCutcheon's romantic story of Graustark is being produced for the first time here at the Lafayette Theatre by the Livingstone Stock co. week of 26. A splendid performance was given and the scenery and accessories were adequate. Those intrusted with the principal roles are Rodney Ranous, Lida Merab, Frank Readick, Andrew Waldron, Clyde Benson, Millie Freeman, Coletta Power, Jennie Calef, Emma Lou Giffen, Walter H. Poulter and Jack Hawkins. The Lady of Lyons will follow week 1, which closes the engagement of the Livingstone Stock co.

Doris Keene, with the John Drew co., was a guest during her stay here of Winifred Wright.

John Philip Sousa will give a matinee concert at Lyceum Theatre 30, with Elizabeth Schiller, Jeannette Powers, and Herbert Clarke as soloists.

A. FRANCIS.

NEWARK.

At the Newark Theatre week March 26-31 The Rose of the Alhambra pleased good sized houses. Lillian Blauvelt's charming voice, Eugene Cowles' excellent bass, and the comedy of Oliver Westford were the chief contributing factors to the pleasure of the audiences. Week 2-7, Frank Daniels in Sergeant Brue.

At the Empire 26-31 Julie Bon Bon came for a week's stay, and was enthusiastically received by a well filled house. Week 2-7 will be devoted to vaudeville.

The King of the Opium Ring at Blaney's 26-31 pleased large sized audiences. The co. gave a creditable performance. Week 2-7, Texas.

The Fays and their mysterious performances of mind reading drew the record audiences of the season to the Columbia 26-31. Besides the Fays the programme included pleasing specialties by Archer and Crooker, comic acrobats; the Garrity Sisters, singers and dancers; the Rim-Bom-Brr Trio in a musical act, and the Four Olifons, eccentric comedians. Week 2-7, Happy Hooligan's Trip Around the World.

At the Orange Music Hall, Orange, N. J., A Wife's Secret drew a packed house 24. A creditable performance was given. As Told in the Hills 29; satisfied a fair house. Wilton Lackaye in The Pit 30. Mary Marble in Nancy Brown 31.

JOSEPH E. HARRISON.

SEATTLE.

Paul Gilmore drew large audiences to the Grand Opera House March 18-20 and the play, Captain Debonnaire, was pleasing. The Christian, presented by a capable co. under the management of George L. Baker, drew good sized audiences 20-24. The Sleeping Beauty and the Beast 25-31. Cousin Kate 1-4. Primrose's Minstrels 5-7.

Miss New York, Jr., was the burlesque attraction at the Seattle 18-24, and a large audience was drawn for the opening performance and good sized audiences throughout the week. Empire Burlesquers 25-31. Cherry Blossoms 1-7.

Murray and Mack in a piece called Around the Town had a week of very large business at the Third Avenue and greatly pleased the patrons. My Wife's Family 25-31. Ben Hendricks 1-7.

Russell and Drew are planning to be pretty busy this Summer. In addition to presenting the Grace Aylesworth co. at the Third Avenue for a season of ten weeks, beginning May 6, they have leased the Grand Opera House from John Cort for a season of ten weeks and will bring to that theatre the International Stock co. from Buffalo, N. Y., in a series of popular melodramas. RODNEY D. WHITE.

BUFFALO.

Lew Fields in It Happened in Nordland pleased large audiences at the Star week March 26.

Thomas E. Shea was at the Teck week 26, and played to excellent business. This clever actor made a favorable impression.

Big Hearted Jim, a border drama, to big business at the Academy week 26.

The Lyceum was dark week 26, with the exception 29, when the Thalia Theatre co., of New York city, presented Jacob Gordin's dramatization of Count Tolstoi's "Kreutzer Sonata," to capacity. The co. included David H. Kessler, M. Moskowitz, and S. Torenberg.

Sousa and his band delighted an immense audience at Shea's 31.

Burr McIntosh gave his illustrated lecture, With Secretary Taft in the Orient, in Convention Hall 2, to a very cultured audience.

The New Temple Theatre has passed into the hands of the well-known theatrical manager, Charles W. McMahon. P. T. O'CONNOR.

TOLEDO.

At the Valentine The Land of Nod made its first appearance here March 22, 23. The spectacle is pleasing, and the various characters were acceptably cast. The chorus was active, but the costumes and scenery showed signs of hard usage. Business only fair. Woodland 24 drew big house and pleased everybody. Bulger and Wade furnished a lot of comedy, and all of the singing principals were far above the average. Kyrie Bellew played a return engagement 26. Raffles seems to have lost none of its charm.

Lewis Morrison, making his farewell appearance in Faust, drew well at the Lyceum 22-24. Tom, Dick and Harry got more laughs to the minute than anything that has appeared here this season. The engagement was 25-28, and house packed at every performance.

At Burt's Black Patti's Troubadours was the offering 22-24. The organization this year is hardly up to the old standard. The Girl of the Streets pleased the patronage immensely 25-28. Edith Gray and M. A. Somers in the leads were exceptionally good.

C. M. EDSON.

MILWAUKEE.

The Shubert was liberally patronized during the engagement of the Thalia Theatre Yiddish co. March 22-24. Cyril Scott in The Prince Chap 26-28 proved one of the most attractive bookings of the season at this deservedly popular house. Next attraction will be a return engagement of Jefferson De Angelis in Fantana 8-14.

Herbert Kelcey and Effie Shannon appeared at the Davidson 25 in The Lightning Conductor to fair business. The play did not arouse much interest. The Little Gray Lady 29-31.

The Duke of Duluth, with Nat M. Wills in the title-role, drew immense audiences at the Alhambra 25. Charles E. Grapewin 1-7.

Queen of the Highbinders filled the Bijou 25 and lovers of melodrama had their fill of sensations and startling stage effects. Tom, Dick and Harry 1-7.

Rosenmontag was the offering at the Pabst 25. Renaissance will be given 28 and Der Fall Clemenceau 1.

CLAUDE L. N. NORRIS.

CLEVELAND.

At the Euclid Avenue Opera House March 26-31 Woodland was presented by a good co., with Harry Bulger in the comedy role. Helen Hale, a Cleveland girl, won much applause for her fine artistic work. John Drew 2-7.

Vaughan Glaser and his excellent stock co. gave a good presentation of The Light That Failed at the Colonial Theatre 26-31. The scenic portion of the play was well taken care of by Robert Brunton. Trilby 2-7.

Rose Melville in her inimitable characterization of Sis Hopkins was the attraction at the Lyceum 26-31. The Hartford Stock co. open a spring engagement 2.

The Lighthouse by the Sea was the bill at the Cleveland Theatre 26-31. No Mother to Guide Her 2-7.

John Kendrick Bangs, who is writing a new opera entitled Screamland, for Harry Bulger, was in the city the past week. WILLIAM CRASTON.

DENVER.

The County Chairman literally turned people away at each of the eleven performances given at the Tabor March 18-24. This thoroughly good play, with its interesting types of character, cannot fail to please even the most blase theatregoer. Every part was well played. Pauline Hall in Dorcas 25-31. Al. G. Field's Minstrels 1-7.

After many weeks of darkness the Broadway will reopen 2 with David Proctor in A Message from Mars, to be followed by Piff! Paff! Pouf!

The Baltimore Beauties had a successful week at the Empire 18-24. Edna Davenport, Eddie Armstrong, and the Zarrow Trio were favorites. The High School Girls 25-31.

The Curtis is having a big week, with The Deserted Bride as the attraction. MARY ALKIRE BELL.

JERSEY CITY.

Edward Harrigan appeared in Old Lavender at the Academy of Music March 26-31 to packed houses. The Curse of Drink 2-7. The Hand of Fate 9-14.

The Boy Behind the Gun, with Harry Clay Blaney as the star, packed the Bijou Theatre 26-31. 'Way Down East 2-7. King of the Opium Ring 9-14.

Ground has been broken for Poli's new theatre here.

The season at the Academy has been extended.

Manager John W. Holmes will leave here after April 21. J. Austin Fynes assuming charge 23.

Harry Lorraine, of the Custer's Last Fight co., was

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initiated in Jersey City Lodge, Theatrical Mechanics' Association, 22, for Omaha, Neb., Lodge.
Kellar, the magician, entertained a number of club theatre parties while at the Academy of Music 19-24.
WALTER C. SMITH.

COLUMBUS.

One would think that this was the real ending of the theatrical season. The seemingly lackadaisical condition of theatre affairs here is due no doubt to the early closing of the Empire and the expected closing of the Grand Opera House. This latter fact is almost assured, and one thing that makes for certainty is the canceling of all the melodramas at the High Street Theatre and the switching of the musical attractions from the Grand to the High Street, both of which are owned by Dickson and Talbot. Since the Shuberts secured the Grand the expectation is rife that they will play the house next season instead of the following season of 1907, when their lease in reality commences.

Manager Charles W. Harper, of the High Street, said that he expected that no more of the blood and thunder shows would be played at his house for the rest of the season, and has accordingly removed the price of seats from the ten, twenty, thirty scale to the twenty-five to a dollar in the evening, thus accommodating the increased expense of playing the musical attractions.

Sweet Clover, with Otis B. Thayer, which played the Grand 26-28, drew good business and with one or two attractions booked in at a later date almost ends that popular house's season.

Word has reached here from Boston to the effect that Isabel O'Madigan and Elfreda Lasche have become members of the Empire Theatre Stock co., opening for an engagement in Boston April 2.
JOSEPH R. HAGUE.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Running for Office March 19-24 pleased big business. Barney Gilmore in A Rocky Road to Dublin 26-31.——THE JEFFERSON (R. L. Douglass, mgr.): Harry Short in The Yankee Consul, matinee, 20; good; large house. Grace George in The Marriage of William Ashe 21 delighted big house. Madame Mantelli in Grand opera 22, 24, matinee; satisfaction; poor business. Modjeska in Macbeth 26. Marie Cahill in Molly Moonshine 27. The Old Homestead, with matinee, 30. The Maid and the Mummy, matinee, 31.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Billy Van in The Errand Boy March 20 pleased good business. Dockstader's Minstrels 23; packed houses matinee and night. Vera Michelena in The Yankee Consul 24; packed house; well pleased. Marie Cahill 26. Modjeska 27. Buster Brown 28. The Old Homestead 29. Grace George 30.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): The Errand Boy, with Billy B. Van, March 19; pleased two good houses. The Yankee Consul 22, matinee; ordinary; business satisfactory. Dockstader's Minstrels 23, matinee; played to S. R. O. only; fair.

SELMA.—ACADEMY (Long and Rees, mgrs.): Yankee Consul March 21; large audience; pleased. Modjeska 29.

SHEFFIELD.—MEYERS' OPERA HOUSE (Thomas P. Littlejohn, lessee): Schubert Symphony Club March 27 to good audience; pleased.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (Brigham and Head, mgrs.): Frank Dudley Stock co. March 19-24 in repertoire; excellent. Dudley Stock co. 26-31. The Struggle for Gold 1. James O'Neill 4. John D. Wills Musical Comedy co. 5-7. Dockstader's Minstrels 9. Henrietta Crosman 13. Gagnon Comedy co. 16-21. Sidetracked 27.

PINE BLUFF.—ELKS' THEATRE (James M. Drake, lessee and mgr.): Denver Express March 24; two fair houses. Season closed.——ITEM: Manager Drake has secured Forrest Park and in connection with the Summer Theatre will throughout the Summer season, beginning about June 1, engage repertoire cos. and vaudeville attractions.

FORT SMITH.—GRAND (C. A. Lick, mgr.): Angell's Comedians March 26-31. Maid and the Mummy 27. Taylor Stock co. 2-7.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (C. P. Hall, mgr.): At Cripple Creek March 19-22; fair performance; attendance not very large. Primrose's Minstrels 24; clever co.; good house. Little Johnny Jones 26, 27. Scotty 1. Heir to the Hoorah 2, 3. Creston Clarke 8, 9.——YE LIBERTY (H. W. Bishop, mgr.): Bishop's Players in Shenandoah 19-25 pleased good houses. A Strenuous Life 26-1.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Pollard's Australian Lilliputian Opera co. in The Belle of New York and A Runaway Girl March 21, 22 pleased good houses. Charles B. Hanford in Taming of the Shrew 24.

SAN DIEGO.—ISIS (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): Ellery's Band March 12, 13; large houses; pleased.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): University of Colorado Glee Club March 17 to good business. Creston Clarke in Monsieur Beaucaire 22; light business; pleased. West's Jubilee Minstrels 16 canceled owing to delay of train. Kempton Komedy co. 16.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Monsieur Beaucaire March 19 pleased good patronage. Pauline Hall co. in Dorcas 24 to good business. Wilbur Opera co. (National Grand) 28. Al. G. Field's Minstrels 31.

ASPEN.—WHEELER OPERA HOUSE (E. H. Stallard, mgr.): The National Grand Opera co. March 24; excellent, to poor house.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Robert Edeson in Strongheart drew two very large and enthusiastic audiences March 24. The Girl Patsy, with Mary Ryan in the title-role, that opened here 19, returned 26 and was again enjoyed by an audience that was enthusiastic and insisted on a curtain call after each act. Kellar, the magician, succeeded in amusing and mystifying large audience 27. Two good sized audiences were kept in continuous good humor by William H. Crane 28 presenting his new play, The American Lord. The Free Lance 29-31. Robert Mantell 2-4. Andrew Mack 5. Wilton Lackaye 6, 7. As Ye Sow week 9.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): Eddie Foy in The Earl and the Girl 26, 27 delighted three large audiences. A good vaudeville bill, of which the Empire City Quartette, Mr. and Mrs. Perkins Fisher, and the Four Bard Brothers were the topliners, drew good business the rest of the week.——ITEMS: W. H. Crane was booked at the Meriden Opera House 27, the day the theatre burned down, and the co. in lieu attended The Earl and the Girl performance here. The next evening, just as the curtain was to rise on his play at Parsons', a nearby fire caused the vicinity of the theatre to be crowded with fire apparatus, and to add to the confusion a collision between a truck and an engine within a block of the theatre threw the driver of the latter off his seat to the asphalt and he was instantly killed. The runaway horses dashed on toward the entrance of the theatre, dragging the swaying engine, scattering the theatregoing crowd right and left, and finally were stopped by the engine being wedged between an adjoining building and a post in the stage door gangway.—Francis Carlyle, leading man of William Gillette's co., arrived at his home here 26, the co. having closed at Montreal. A. DUMONT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; W. L. Rowland, res. mgr.): The Tenderfoot March 22 to excellent business; good co., headed by Richard Carle. 'Way Down East to small but appreciative gatherings matinee and evening 23; rural drama, well presented. The Earl and the Girl delighted S. R. O. 28. Kellar 29. William H. Crane 31. Yale Dramatic Club in Henry IV 3, 4.——NEW HAVEN (G. R. Bunnell, mgr.; J. H. Wilkes, res. mgr.): Behind the Mask to fair business 26-28; Beatrice Moreland played the leading role excellently. The Convict's Daughter 29-31; this powerful play proved a winner with the lovers of melodrama and the theatre was well filled at every performance. The Old Clothes Man 2-4. George Ridney 5-7. McFadden's Flats 9-11. Texas 12-14.——BIJOU (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): My Uncle from Japan to capacity week 26-31. Hazel Kirke 2-7.——ITEMS: Eddie Foy was entertained by his Yale friends at University Club after performance of The Earl and the Girl 28.—Mr. and Mrs. Rowland have taken possession of their attractive cottage at West Haven and will remain there during the Summer.—William Crane will be the guest of Colonel N. G. Osborne during his visit to this city 31, 1. JANE MARLIN.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.): James Kyle McCurdy made a distinct hit in The Old Clothes Man March 23, 24, and raised a common character to prominence by skillful work. Kellar's programme 26 had some time honored mysticisms and a group of novelties. Human Hearts 27, 28. W. H. Crane in The American Lord 29. The Two Johns 30, 31. As Told in the Hills 2-4. A Ragged Hero 5. McFadden's Flats 6, 7.——ITEM: Robert M. Sperry announces his sixth premiere of self-written plays for the season's closing. The play is named The Politician. W. F. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): The Girl Patsy March 24, with Mary Ryan in the name part, pleased two good houses. Adam Good co. 26-31 (except 29) opened to good business. Plays first part of week: McKenna's Flirtation, At Pike's Peak, The Minister's Sweethearts, and A Devil's Lane. Mrs. Leffingwell's Boots 29. A Crazy Guy 2. Wilton Lackaye in The Pit 5.——MAJESTIC (H. H. Jennings, mgr.): Edison's pictures 25; fine patronage.

NORWICH.—BROADWAY (Ira T. Jackson, mgr.): Little Johnny Jones March 26 pleased packed house. Phelan co. 28 canceled; closed in New London 24. Mrs. Leffingwell's Boots 2. Annie Russell in Friend Hannah opens her season here 4.——ITEM: The Meriden Theatre was destroyed by fire on the night 26.

WATERBURY.—POLI'S (Harry Parsons, mgr.): The Old Clothes Man March 22 pleased two large audiences. 'Way Down East 23 filled the house. Kellar 28 pleased large audience. W. H. Crane in The American Lord 30. Behind the Mask 31. Robert B. Mantell 5. Annie Russell in Major Barbara 6.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Howard Comedy co. March 22, 24; fair business. The Old Clothes Man 27 pleased large audience; good specialties. Pinafore (local) 4, 5.

SOUTH NORWALK.—HOYT'S (I. M. Hoyt and Son, mgrs.): Dot Karrol co. March 19-24; fair performances and business. The Holy City 28. The Two Johns 29.

TORRINGTON.—UNION THEATRE (C. W. Volkmann, mgr.): Klark-Urban co. March 19-24 closed successful week. Busy Izzy's Vacation 30. Two Johns 3.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Little Johnny Jones March 28; capacity. Mrs. Leffingwell's Boots 30; fair business.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): The Holy City March 29. The Crazy Guy 31. The Two Johns 4.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Baylis, mgr.): Mrs. Wiggs March 23; fair house. The Grafter 26; fair business. The Clansman 29. Paul Jones Opera co. 31. Vanity Fair Extravaganza co. 2, 3. Lillian Blauvelt in The Rose of the Alhambra 4.——LYCEUM (Daniel Humphries, mgr.): The Smart Set 22-24; good business. McFadden's Flats 26-28; large houses. A Crown of Thorns 29-31. The Missouri Girl 2-4. Old Lavender 5-7.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Tim Murphy in A Texas Steer March 13; good business. Harris-Parkinson Stock co. in repertoire at popular prices 19-24; splendid business. Selbel Brothers' Dog and Pony Show (under canvas) 21, 22; four performances to very good business. The Old Homestead 28. Buster Brown 31.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): Lew Dockstader's Minstrels March 22 to S. R. O.; excellent. Modjeska 31. The Maid and the Mummy 4. The Mummy and the Humming Bird 24.——CONSERVATORY (L. T. Chase, mgr.): Dr. Grant (lecturer) 28 to large and delighted audience.——ITEM: Lew Dockstader tendered the use of his band to the D. O. K. T's in their parade. At the close of the performance the Elks presented Mr. Dockstader with a floral design.

MACON.—GRAND (E. M. Horine, mgr.): Lew Dockstader's Minstrels March 21; two good performances and business. Buster Brown (return) 27, night and matinee, pleased good business. The Yankee Consul 28. Grace George in The Marriage of William Ashe 29. Minstrels (local) 30. Modjeska 2.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Errand Boy March 21; splendid, to packed house.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Laura Frankenfield in Her Double Life March 21; light house. Y. M. C. A. Lecture 22; big house. Lyceum Theatre co. week 26. Piff! Paff! Pouf! 2. People's Theatre co. 5-7. Ole Mack 12. Mack Swain co. 16-25. Ole Olson 26. Symphony Club 27. The Christian 30.——EMPIRE (J. Sturgis, mgr.): Good business.——ORPHEUM (Will F. Lock, mgr.): S. R. O. all week.

POCATELLO.—AUDITORIUM (G. A. Hanaford, mgr.): Pauline Hall Opera co. in Dorcas March 18 to a good house. Laura Frankenfield in Her Double Life 22 to fair business. Florence Roberts in The Strength of the Weak 23; S. R. O.; fine co. Bittner co. in The White Caps 25 to fair house. James Warde, Shakespearean lecture, 31. Piff! Paff! Pouf! 3. Ollie Mack 12.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): 'Way Down East March 20; excellent, to S. R. O. Rosclans Opera co. 11-14. The Christian 16. Alberta Gallatin in Cousin Kate 21.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): State of Idaho College Debate March 23; large house. Frederick Warde 2.

ILLINOIS.

BLOOMINGTON.—COLISEUM (F. Wolkau, Jr., mgr.): Shipp's Indoor Circus week of March 19; excellent, to good business; closed a successful season here.——GRAND (F. Wolkau, Jr., mgr.): At the Old Cross Roads 27. Eight Bells 30. Digby Bell in The Education of Mr. Pipp 31. Coming Through the Rye 4.——ITEMS: Carrie Jacobs-Bond 24, in recital of her own songs and verse before the Amateur Musical Club at Unitarian Church, captivated a very large and fashionable audience.—The Flying Fishers (five) and the La Van Trio, of this city, leave shortly to join the Forepaugh-Sells Show; they will furnish the aerial feature acts.—Edward Foreman, of this city, will be chief of the fire department in the Forepaugh-Sells' production of Fighting the Flames.—Cecil Burleigh, violinist, who has recently returned from Europe, will next season head a concert co. under the management of the Slayton Bureau.

SPRINGFIELD.—THE CHATTERTON (George W. Chatterton, mgr.): The Rentfrow Stock co. closed a very successful week March 24; pleasing fair business. Plays: Camille, Dr. Jekyll and Mr. Hyde, Lord Baltimore, From Sire to Son, Lucretia Borgia, The Boy Detective, and Midnight in Chinatown. Charles Grapewin in It's Up to You, John Henry, 22 (ushers' benefit); good house; pleased. Slaves of the Mine 25; good co. pleased medium business. When Johnny Comes Marching Home 26. The Night Owls 27. Our New Minister 28. Digby Bell 29. Olga Nethersole in Sapho 30. Kelcey and Shannon in The Lightning Conductor 31.——GAIETY: Vaudeville (Smith and Burton, mgrs.): Good bills and business.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): West and Vokes in A Pair of Pinks March 23; good attendance; pleased. Charley Grapewin in It's Up to You, John Henry, 24 drew two big houses. Allen Doone in Kerry Gow 25; large house; pleased audience. At the Old Cross Roads 26; excellent. Digby Bell in The Education of Mr. Pipp 28. Eight Bells 29. The Way of the Transgressor 30. Olga Nethersole in Sapho 31. A Slave of Passion (return) 1. Nat M. Wills in The Duke of Duluth 2. Coming Through the Rye 5.——STONE HILL GARDEN (M. Grave, prop.): Stock co. week of 26-2 in Nature's Nobleman opened season.——COLISEUM: Nordica 17.

EAST ST. LOUIS.—BROADWAY (H. P. Hill, mgr.): Blunkall-Henderson co. in Sins of a Great City March 19-24; record business; S. R. O.; good specialties. A Royal Slave 25; good business; pleased. Blunkall-Henderson co., U. T. C., 26-31.——HIGH SCHOOL AUDITORIUM: Illustrated lecture, Yellowstone National Park, by Colonel C. H. French, 26-29; three lectures daily.——ITEM: State Child Labor Agent served notice on manager stating that Baby Cecil, being too young, would not be allowed to take part.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Winniger Brothers' co. March 19-25, except 21; successful engagement. Plays: Cloverdale, Taken from Life, Sheridan Keene, Detective; A Texas Ranger, Lights and Shadows of a Great City, The Darkest Hour, Simple Simon Simple, The Village Counterfeiters, and Work and Wages. Kerry Gow 21; well presented. Brothers Byrne in Eight Bells 26; pleased large house. Miss Bob White 31. Si Haskins 1.

ROCKFORD.—GRAND (George C. Sackett, acting mgr.): Adele Alcott in Camille March 19; fair house. An Orphan's Prayer 21; fair house. Woodland 22 pleased crowded house. Maro 23; good house. When We Were Twenty-one 24 pleased good house. Rockford Symphony Orchestra 25; large house. Buster Brown 29, 29. Coming Through the Rye 2. Yorke and Adams 3. Sothern and Marlowe 4. The Clansman 5.

DECATUR.—POWERS GRAND (J. F. Given, mgr.): Vandeville March 19-24 drew good audiences. Night Owl Burlesquers 26. When Johnny Comes Marching Home 27. Why Women Sin 28. Ben Greet Players 29. Our New Minister 29. The Little Homestead 30. Week 1 Fred Seward Shows.——BIJOU: Vandeville continues to draw crowded houses; three performances daily; new bill each week.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): When We Were Twenty-one March 20; good business and performance. West and Vokes in A Pair of Pinks 22; pleased good house. Kerry Gow 23 pleased good house. Ben Greet Players in Macbeth 27; fair business and performance. Man's Enemy 28. Checkers 31. Clansman 7.——BIJOU: Vaudeville: Good bills to S. R. O.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Kerry Gow March 22; fair co. and house. Nicoll, Prince of Magic, 23; fine, to S. R. O. In a Woman's Power 24; moderate business. The Way of the Transgressor 28. Man's Enemy 29. Ghosts 30. Kolb and Dill in I. O. U. 3. The Purple Prince (Elks) 4, 5.——ITEM: Nicoll, a local boy, is meeting with great success.

LINCOLN.—BROADWAY (George W. Chatterton, lessee and mgr.): Homer W. Alvey, res. mgr.): When We Were Twenty-one 21 failed to arrive; stormbound. Warren Stock co. 22-24 canceled. It's Up to You, John Henry, 23; good co. and house. Kerry Gow 26; good co.; fair business. Flynn Stock co. 27-31. Little Homestead 4. Our New Minister (return) 6.

FREEPORT.—GRAND (A. C. Knorr, mgr.): Corinne Frances in When We Were Twenty-one March 23; good, to fair house. Al. Wilson in A German Gypsy 26. Buster Brown 27. Charles E. Grapewin in It's Up to You, John Henry, 28. The Wayward Daughter 13. Lyman Howe's moving pictures 20. His Father's Sin 28.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): A Royal Slave March 24; fair business. A Slave of Passion 25; good business; pleased. The Star National Stock co. 26-31. The Belle of Avenue A 1. Walker Whiteside 2. Our New Minister 4. The Night Owls 6. Lyman Twins 7. Miss Bob White 8. Why Women Sin 15.

CANTON.—GRAND (F. B. Powelson, mgr.): Allen Doone in Kerry Gow March 24; good, to good house. The Deloney-Martin co. 25; fair, to good house. The Way of the Transgressor 29. The Eleventh Hour 30 (return engagement). The Slave of Passion 31. Heart and Sword 3.

KEWANEE.—McCLURE'S OPERA HOUSE (Frank F. Shults, mgr.): Jack Hoeffler Repertoire co. March 19-24 in Her Husband's Sin, 'Way Back East, The Russian Spy, A Divorce Cure, Sapho, Secrets of the Opium Den, and East Lynne, pleasing good business. The Two Rivals 31. Flints 2-7.

CHICAGO HEIGHTS.—BONATH'S OPERA HOUSE (William Bonath, mgr.): For Her Sake March 25 pleased good business. When Johnny Comes Marching Home 1. Uncle Si Perkins 8. Our New Minister 15. Lillian Mortimer in A Girl of the Streets 22. Rusco and Holland's Minstrels 29.

JOLIET.—THEATRE (J. T. Henderson, mgr.): When Knighthood Was in Flower March 24; good co. and business. Man's Enemy 25 pleased fair house. It's Up to You, John Henry, 26; fine, to light house. When We Were Twenty-one 27. The Army of Peace 28. E. K. Crocker's Horseshoe 29-31.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): When We Were Twenty-one March 22 to a fair house; pleased. When Knighthood Was in Flower, with Virginia Drew Trescott, 26; good house; enthusiastic. The Deans in vaudeville 27-31; good houses; pleased. The Jeffersons in The Rivals 2.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, mgr.): Seward Show March 8-14; good co.; fair houses. In a Woman's Power 15; fair co. and house. Dorothy Deane 19-24; good co. and fair houses.

HOOPESTON.—McFERREN (A. L. Knox, mgr.): Our New Minister March 20 pleased good house. The Holy City 22 canceled. The Little Homestead 27. Walker Whiteside 4.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Charles Grapewin in It's Up to You, John Henry, March 25; packed house; pleased. Parsifal 31, 1. Buster Brown 3.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.): It's Up to You, John Henry, March 21; capacity; pleased. Our New Minister 5. The Gibson Girl 6. When We Were Twenty-one 7.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Dr. Jekyll and Mr. Hyde March 26 canceled. The Little Homestead 6.

STERLING.—ACADEMY (M. C. Ward, mgr.): When We Were Twenty-one March 21 pleased fair business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Our New Minister March 23 delighted small house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): The Little Gray Lady March 19; strong attraction; good business. A Royal Slave 14.

INDIANA.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): Eva Tanguay in The Sambo Girl March 18; good, to capacity. Lulu Glaser in Miss Dollie Dollars 19; good, to good house. Eugenie Blair in Oliver Twist and East Lynne 20, 21; good business. The Factory Girl 23 pleased good house. The Mayor of Tokio 24; good, to good house. 'Way Back East 25. Secrets of An Opium Den 26. Allen Doone in Kerry Gow 28. Olga Nethersole in Sapho 29. At the Old Cross Roads 30, 31.——COLISEUM (Bronson Brothers, mgrs.): Before and After 23; good, to good house. Fantana 30. Night Owls Burlesque co. 31.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Lulu Glaser in Miss Dolly Dollars March 21 pleased crowded house. Sothern and Marlowe in Taming of the Shrew 22; fair house. Before and After 24 pleased fair houses. The Volunteer Girl 26, 27. Adelaide Thurston 30. Jefferson De Angelis 31. Mantilli 2. Henrietta Crosman 9. Bernhardt 11.——PEOPLE'S (Pedley and Burch, mgrs.): Me, Him and I 25; good houses. Lyman Twins 1.——ITEM: Vaudeville and stock co. will be inaugurated soon for a tryout.

GOSHEN.—JEFFERSON (Harry G. Sommers, mgr.): Virginia Drew Trescott in When Knighthood Was in Flower March 22; excellent, to medium business. The Kerry Fair 24; poor attendance and performance. Durno, the magician, 26; pleased capacity. Sousa's Band Concert, matinee, 28; fair patronage; fine concert. Sophie Brandt in A Madcap Princess 30. Yorke and Adams in Rankers and Brokers 6. Buster Brown 11. Madame Eugenie Mantelli 17. Billy Kersands' Minstrels 18.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Louis James in The Merchant of Venice March 21; pleased large house. Al. H. Wilson in The German Gypsy 24; pleased two fair houses. A Millionaire Tramp 27.——AUDITORIUM (Harry G. Sommers, mgr.): Woodland 23; satisfied good house. The Little Homestead 24 to fair business. Kolb and Dill in I. O. U. 28. Sophie Brandt in A Madcap Princess 29.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): The Kerry Fair March 23 pleased a good house. A Millionaire Tramp 26; co. and house fair. Reuben in New York 29. W. V. Mong in The Clay Baker 7. Our New Minister 17. William Owen 24. La Porte Madrical Club (local) in Creation 27.——ITEM: Local Elks elected Lawrence Osborn Exalted Ruler. Louis Harvely secretary.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop. and mgr.): Our New Minister March 16 pleased good house. Lyman Howe's moving pictures 22 pleased. Galvani (hypnotist) 27, 28. Uncle Josh Perkins 5. Ruster Brown 10. W. B. Patton in The Last Rose of Summer 18.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Professor Crocker's Educated Horses March 19-21; good, to light busines. The Little Homestead 23; good, to fair business. Kerry Fair 26. The Prince Chap 29. A Madcap Princess 31. Reuben in New York 2. The Clay Baker 6.

HUNTINGTON.—THEATRE (H. E. Rosebrough, mgr.): Purdue Orchestra March 23; fair, to a very light house. Sherlock Holmes 26; good, to poor business. David Harum 29. Sweet Clover 2. When Johnny Comes Marching Home 6. Billy Kersands' Minstrels 9. Jack Hoeffler Stock co. 16-21.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Coon Hollow March 26; good audience; pleased. Adelaide Thurston in The Triumph of Betty 28. Shadows on the Hearth 3. Texas Sweethearts 6.——SAVOY (Rudel and Ellis, mgrs.): Moving pictures and illustrated songs.

MICHIGAN CITY.—ARMORY OPERA HOUSE (W. F. Woodson, mgr.): When Knighthood Was in Flower March 23; good house; pleased. Professor Crocker's Educated Horses 26-28; good. Uncle Josh Perkins 7.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): Louis James in Virginius March 19 delighted small audience. The Flaming Arrow 22; fair business. Adelaide Thurston in The Triumph of Betty 24; two good houses; pleased.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): The Lightning Conductor March 22; good house; pleased. Sambo Girl 23 pleased good business. Adelaide Thurston 26 pleased good business. Guy Stock co. 9-14.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Human Slave March 21 to fair house. Si Plunkard 27. Shadows on the Hearth 4. The Rivals 6. Texas Sweetheart 16.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): The Little Homestead March 22; good; house pleased. East Lynne 27. Uncle Josh Perkins 3.

FRANKFORT.—BLINN (Langebrake and Hufford, mgrs.): Reuben in New York March 22; fair business. Madame Mantelli's English Grand Opera 4. The Rivals 5. Russian Slave 10.

ROCHESTER.—ACADEMY (Holden Brothers and Rub, mgrs.): Why Women Sin March 16 pleased good house. Lyman H. Howe's moving pictures 28; S. R. O. The Union Depot (local) 30.

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ALBION.—HOWARD'S OPERA HOUSE (George O. Russell, mgr.): East Lynne March 21 pleased fair house. Uncle Josh Perkins 4.

UNION CITY.—UNION GRAND (S. J. Fisher, mgr.): Adelaide Thurston in The Triumph of Betty March 23 pleased capacity. A Human Slave 28.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): The Clay Baker March 27 pleased small house. Buster Brown 9.

INDIAN TERRITORY.

MADILL.—OPERA HOUSE (W. F. Slaughter and J. C. Stewart, mgrs.): Crawford's Comedians March 19-21; excellent co. and business. Plays: The Mysterious Model, Nature's Nobleman, and Under Two Flags. Jack Roseleigh and Velma Whitman scored hits. Honolulu Minstrels.——ITEM: J. C. Stewart has purchased an interest in the Madill Opera House.

MUSKOGEE.—HINTON (W. M. Hinton, mgr.): Walker Whiteside in Heart and Sword March 21; excellent, to good business. The Maid and the Mummy 23 pleased packed house. Bernhardt 3.——RAYMOND AUDITORIUM: Rooney Boys Concert co. 23 to fair business.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (H. Bert Estes, mgr.): Walker Whiteside in Heart and Sword March 20; good, to fair attendance. Honolulu Minstrels 23; good co.; small house. A Jolly Tramp 24; fair co. and house. Angel's Comedians 27. Innes' Band 20.

ARDMORE.—ROBINSON'S OPERA HOUSE: Beggar Prince Opera March 15-17 pleased fair business. The Maid and the Mummy 20 pleased a packed house. Crawford's Comedians 22-24; fair business.

LEHIGH.—BIJOU (Boone Williams, mgr.): Honolulu Minstrels March 28.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Mrs. Maude Ballington Booth March 22; excellent address to S. R. O. business. W. H. Turner in David Harum 23 to good business; excellent production; support in excellent; those deserving mention being Norma Winslow, Pliney Rutledge, C. H. Carlton, and Effie Germon. Polly-Flora De Voss co. 29-31 in Wonderland (Iowa Falls Military Band benefit).——ITEMS: Hampton is to have another Opera House, the old Harriman house will be renovated and opened this Fall under the management of E. H. Harriman.—Bessie Weaver, formerly of this city and a violinista of ability, is now in the West, and is leading an orchestra in Seattle.
FRANK E. FOSTER.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): The Chase-Lister Theatre co. enjoyed good business the entire week ending 24, presenting Cloverdale, The Love of a Thief, The Signal Fire, A Cowboy Visitor, Mr. Benjamin Thornton, and The Black Hawk Mine. Hooligan's Troubles 28. Virginia Drew Trescott in When Knighthood Was in Flower 29.
FRANK SIMONDS.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Jefferson Brothers in The Rivals March 21; satisfied large audience; good co. H. W. Savage's English Grand Opera co. 22; large audiences; pleased. E. S. Willard in The Middleman, The Professor's Love Story, A Pair of Spectacles, and The Man Who Was 26-28; best of the season to big business. The County Chairman 29. John Griffith 31 in Richard III. Viola Allen 2. Nat Wells 4. The Rays 5.——AUDITORIUM (William Foster, mgr.): At the Old Cross Roads 20, 21; good business. Dangers of the Working Girls 22-24; good co. and business. Sousa's Band 25; excellent, to large audience. Hooligan in New York 26-28 pleased good business. Dora Thorne 29-31. When the World Sleeps 1-4. Metropolitan Stock co. 8-14. The Factory Girl 15-18.

CLINTON.—THEATRE (C. E. Dixon, mgr.): The Little Gray Lady March 22 pleased a fine business. Buster Brown 24 to packed matinee and good evening business. Checkers 26 drew a very good business and pleased its patrons. Sousa and his band 27 delighted fair house. When Knighthood Was in Flower, with Virginia Drew Trescott, 28, to fair business. Kelcey and Shannon in The Lightning Conductor 29. The Honeymoon 31. The Clansman 3. Augusta Cottlow 6. Weed Stock co. 9-14. The Mayor of Tokio 13. Kolb and Dill in I. O. U. 16.

MARSHALLTOWN.—ODEON (Busby Brothers, mgrs.): When We Were Twenty-one March 8; fair co. and business. West and Vokes in A Pair of Pinks 15 pleased good business. The Gingerbread Man 16; excellent, to capacity. At the Old Cross Roads 17; satisfactory. Buster Brown 19; splendid, to good business. Savage's Grand Opera co. in Lohengrin 20; excellent, to S. R. O. The Jeffersons in The Rivals 29. Virginia Drew Trescott in When Knighthood Was in Flower 31. Dora Thorne 1.

BURLINGTON.—GRAND (Chamberlin, Harrington and Co., mgrs.): Cradue-Neville co. week March 19; excellent, to fair business. Plays: Sherlock Holmes, Wedded and Parted, Power of the Cross, Hell's Kitchen, A Girl of the Slums, Tracy the Outlaw, Ben Greet Players in Macbeth 26 delighted large audience. Eight Bells 28. Checkers 30. Henderson Stock co. week 2. John Griffith 10. Kolb and Dill 12.

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.): John Griffith in Richard III March 25; splendid, to good audience. Vaudeville 26-31. The Clansman 1.——ITEM: Asbestos curtain has been installed.——GEM (Winchester and Smith, props.): Vaudeville to good crowds.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Buster Brown March 20, 21 pleased

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Howell Hansel, Mary Hall, Francis Byrne, Mary Sanders, Edwin Nicander, Gertrude Berkeley, William Evarts, Margaret Bourne, A. C. Henderson, Rose Morison, William Hasson, Marion Longfellow, Harry Redfield, Louise Talbot, Wm. C. Mason, John Meehan.

E. L. SNADER, Stage Director.

REPERTOIRE: Second in Command, Barbara Frietchie, The Liars, All the Comforts, A Message from Mars, Bonnie Brier Bush, Lord Chumley, Richard Carvel, The Unforeseen, Two Little Sailor Boys, The Crisis, Blue Jeans, If I Were King, Because She Loved Him So, The Silver King, La Tosca, The Little Minister, Shenandoah, Fedora, My Partner, Dorothy Vernon, Rosedale, When We Were Twenty-One, Camille, Taming of the Shrew, The Wife.

Address LINDSAY MORISON, Castle Square Hotel, Boston, Mass.

good business. The Jeffersons in The Rivals 28. Flora De Voss Comedy co. week 2-7.——JOHNSTON'S ELECTRIC THEATRE (E. Johnston, prop.): Business good.

ELDORA.—WISNER OPERA HOUSE (Captain G. E. Gilman, mgr.): David Harum March 22 to good business. Local 24. National Stock co. 26-28. Plays: Woman Against Woman, Where Is Cobb, and Dora Thorne to good business.

CENTERVILLE.—DRAKE AVENUE (Payton and Swearnger, mgrs.): Atkin's co. March 22-31; full houses. When Knighthood Was in Flower 3. John Griffith in Macbeth 6. Howe's moving pictures 7. Dora Thorne 11. Lyman Twins 20.

IOWA CITY.—COLDREN OPERA HOUSE (C. C. Rowley, mgr.): Hooligan's Troubles March 26; mediocre, to fair house. Iowa University Band 27. The Jeffersons in The Rivals 30. The County Chairman 31.

ANITA.—JOHNSON'S OPERA HOUSE (J. N. Reynolds, mgr.): Farmer Burns, the wrestler, and Professor Simmer March 24; good house; pleased. My Wife's Family 6. Ole Olsen May 5.——ITEM: J. N. Reynolds rented the Opera House for one year.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Charlotte Burnett in The Honeymoon March 20; fair house; pleased. An Evening With Shakespeare 30. Howe's moving pictures 12.

DUBUQUE.—GRAND (William T. Boehl, mgr.): Buster Brown delighted two large audiences March 2. Al. H. Wilson in A German Gypsy 27. Egypta (local) 29-31. Sophie Brandt in A Madcap Princess 3.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Charlotte Burnette in The Honeymoon March 19 pleased good house. John Griffith in Richard III 3.

GRINNELL.—COLONIAL (A. Lister, mgr.): Charlotte Burnett in The Honeymoon March 20; good, to fair house. Hooligan's Troubles 24.

KANSAS.

TOPEKA.—GRAND (Crawford and Kane, mgrs.): When Johnny Comes Marching Home March 19; excellent co. and production; Irene Horner, a Topeka girl, in the leading role, was the recipient of well merited and unstinted applause; S. R. O. A Message from Mars 24; fine co.; well staged; drew capacity house both matinee and night. Al. G. Field's Minstrels 25; up to the standard; good co.; fine business. The Five Hewittis and Gilmore Stock co. pleased fair audience 20-22. The Gingerbread Man 2. Richard Carle in The Mayor of Tokio 5.——CRAWFORD (Crawford and Kane, mgrs.): Closed fair week; new bill is very popular, especially Hasel and Lucas; the rest of the co. include the Waltons, Chatham and Murray, and Bedell and Hadley.——NOVELTY (H. Hagen, mgr.): Business good; new features each week make this house very popular.——STAR (J. J. Dawson, mgr.): Pleasing big house each night; matinees draw favorable; good bill for week ending 31.——AUDITORIUM: Elias Day 20; fair house; good performance; Johanna Gadski 9. Sarah Bernhardt 7. DAVID J. AUGUST.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): A Message from Mars March 23 pleased fair business. The Clansman (return) 25; good business; pleased.——PEOPLE'S (Maurice and Charles Cunningham, mgrs.): Best bill of the season week 25, including Joe Miller, Louis Alberta, Lucy Wulfken, Holmes and Dean, Harry Norman, Jake Georgen, and the kinodrome; business S. R. O.

CHERRYVALE.—OPERA HOUSE (Charles Cash, mgr.): Benton's Comedian's March 12-18. Plays: Man of Mystery, Down Mobile, Slave to Money, A Wayward Son, Cowboy's Girl, and Peck's Bad Boy; fair, to poor business. Newton Beers (impersonator) in David and Jonathan, auspices of I. O. O. F., 20; good business. Beggar Prince Opera co. 23 failed to appear. Robert Sherman's Village Vagabond 27. Richards and Pringle's Minstrels (colored) 2.

PARSONS.—ELKS' (C. B. Hotchkiss, mgr.): Century Stock co. March 19-24 in repertoire to good business at popular prices; co. fairly good. Walker Whiteside in Heart and Sword 26; pleased good house. The Governor's Pardon 29.——ITEM: The theatre was leased on 1st for the balance of this season, and for the next two years to Messrs. Olendorf and Bell co.

PAOLA.—MALLORY (Charles H. Mallory, mgr.): John Griffith in Richard III March 14 to fair business. Rolland and Clifford's co. in Dora Thorne 22; fair business; pleased. Father Vaughn (lecturer), closing number of course. An American Tramp 3, 4. Honolulu Minstrels 6.

COLUMBUS.—M'GHIE'S (W. R. McGhie, mgr.): The Village Vagabond March 26; fair, to poor business. A Jolly American Tramp 31. Harry Ward's Minstrels 3. The Belle of Santa Cruz (local) 4. Morey Stock co. 9-14.——ITEM: The Hendricks-Shipley Carnival co. will open here May 1.

WINFIELD.—GRAND (Ed R. Byers, mgr.): Augusta Cottlow, pianist, March 22; good, to light house. Beautiful Bagdad 23 pleased good business. Noble Dramatic co. 24; two fair houses. A Woman's Sacrifice 14.

CHANUTE.—HETRICK (Fred L. Williams, mgr.): Margaret Ralph and co. in She Stoops to Conquer March 24. Huston-Franklin Orpheum Vaudeville co. 27. A Message from Mars, with David Proctor, 29.

HOLTON.—HENNEN'S OPERA HOUSE (J. C. Hennen, mgr.): K. U. Glee Club March 26 to S. R. O.; excellent. The Girl from Sweden 27; good house and production. The Holy City 31.

OTTAWA.—BOHRAUGH (S. R. Hubbard, mgr.): Lecture March 19. A Message from Mars 26; excellent, to fair business. The Gingerbread Man 31.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): The Clansman March 24 pleased two good houses. The Gingerbread Man co. 30.

FORT SCOTT.—DAVIDSON (Harry C. Erwich, mgr.): Miss Bob White March 19; fair house. The Clansman 19; two good performances.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Beautiful Bagdad March 20 pleased good house. The Clansman 23; good business; pleased.

NEWTON.—RAYSDALE OPERA HOUSE (S. D. Williams, mgr.): Britton's pictures March 19-21; good, to S. R. O. Jerry from Kerry 24; pleased good house.

HUTCHINSON.—HOME (W. A. Loe, mgr.): The Girl from Sweden March 20; good satisfaction and house. A Spider's Web 21; fair co. and business.

ATCHISON.—THEATRE (A. S. Lewinson, mgr.): The Gingerbread Man March 24; S. R. O.; best this season. Metropolitan Stock co. 26-31.

KENTUCKY.

HENDERSON.—PARK (L. D. Smith, mgr.): Glick Stock co. in repertoire March 13-17; poor, to small business. Ted E. Faust's Minstrels 13 canceled. Factory Girl 20 pleased, to heavy house. Lyceum Comedy co. in repertoire 26-31. Plays: Slaves of the Orient, On the Stroke of Twelve, A Mansion of Aching Hearts, A Kentucky Sheriff, How Wives Fool Their Husbands, Heart of the Blue Ridge, Fuzy Grandpa, and The Kidnappers. Anna Gardner 4.

PADUCAH.—KENTUCKY (Thomas W. Roberts, mgr.): David Bispham in song recital, assisted by Zedie Harris, pianist, March 21; delightful. Lyman Twins in The Rustlers 22; fair, to good business. Rodney Stock co. opened week 26-31 in David Harum to big business. Before and After 2. Adelaide Thurston 3. James O'Neill 9. Henrietta Crosman 10.

RICHMOND.—GRAND (Juett and Baxter, mgrs.): Si Plunkard March 14; good, to small house. Cinderella 15; splendid, to poor business. Dora Thorne 24 pleased a fair business. Lafayette 30.

SOMERSET.—GEM OPERA HOUSE (J. M. Thatcher, mgr.): Osman Stock co. closed week March 24 to fair business. Texas Sweetheart 30. Barlow's Minstrels 6.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus.-mgr.): Texas Sweethearts March 24; poor business; rain. The Osman Stock co. week 9.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Richard Carle in The Mayor of Tokio March 22; excellent, to good business. Billy Van in The Errand Boy 24; fair, to light business. Thomas Jefferson 29.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (Tom Ennis, mgr.): The Lyceum Stock co. March 19-24; fair. A Royal Slave 9.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): The Lyman Twins in The Rustlers March 24 to small audience; pleased. Before and After 3.

LOUISIANA.

SHREVEPORT.—GRAND (Ehrlich Brothers and Coleman, mgrs.): Gagnon-Pollock co. March 19-25 in The Road to 'Frisco, Flag of Truce, Woman Against Woman, The Christian, The Little Minister, Deadwood Dick, and Hotel Topsy Turvy; fair, to good houses. Jewell-Kelly Stock co. 28-1. James O'Neill 2. Mollie Moonshine 4.

ALEXANDRIA.—RAPIDES (Edwin H. Flagg, lessee and mgr.): What Women Will Do March 15; fair. Gagnon and Pollock 15, 16; fair co. and business. James O'Neill 17 pleased capacity. American Tramp 24 canceled. Shadows of Sin 6. Ride Tracked 16. Struggle for Gold 25.

MAINE.

LEWISTON.—EMPIRE (Cahn and Grant, props.): Mitchell's Players March 22-24 to good business. Jere McAuliffe 26-31, except 27, opened 26 to fine house. College Widow 27 gave great satisfaction to crowded house. The Rollicking Girl 2. Nell Burgess in County Fair 3. Black Crook 5. Bennett-Moulton 6-14. The Tenderfoot 11.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): The College Widow March 28 delighted capacity. Mitchell Stock co. 26-31. Plays: A Family Mix Up, On the Frontier, Rip Van Winkle, A Lion's Heart, and The Vendetta. Nell Burgess in The County Fair 2. The Rollicking Girl 3, 4. The Marriage of Kitty 5.

BATH.—COLUMBIA (Oliver Moses, mgr.): Jere McAuliffe Stock co. March 27 (return). The Pitfalls of New York and Shamus O'Brien pleased S. R. O. houses. Mitchell's Players 2-4. Nell Burgess in The County Fair 6.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): As Ye Sow March 22-24 pleased four packed houses. Jere McAuliffe Stock co. except 4, 2-7. -c- Crook 4. Mitchell's All Star Players 9-14. Bennett-Moulton Comedy co. 16-21.

CALAIS.—OPERA HOUSE (Wilbor A. Shea, mgr.): Raymond and Poor's East Lynne co. March 26; good house; poor performance. Marriage of Kitty 30. American vitagraph 4. Emerson Stock co. 5-7.

EASTPORT.—OPERA HOUSE (Wilbor A. Shea, mgr.): Raymond and Poor's East Lynne March 27 disappointed fair house. American vitagraph 2, 3. Emerson Stock co. 9-11.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Bowdoin Concert Band March 23; excellent co.; S. R. O. The Woven Web 2.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Black Crook 2. Marriage of Kitty 3. Nell Burgess in The County Fair 6.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Nell Burgess 4. Mitchell's Players 5-7.

MACHIAS.—OPERA HOUSE (Wilbor A. Shea, mgr.): Raymond and Poor's East Lynne co. March 28; poor co.; fair business. Emerson Stock co. 29-31.

LUBEC.—OPERA HOUSE (Wilbor A. Shea, mgr.): Emerson Stock co. 12-14.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): The Metropolitan Burlesquers March 22; fair performance and business. Vogel's Minstrels 24; two pleasing performances; good business. Van Dyke-Eaton Stock co. week 26-28. Plays: Leora Thorne, Carmen, in the Hands of the Czar, The Divorce Question, and The Embezzler; pleased fair houses. Little Egypt Burlesquers 29 to good business. Mrs. Temple's Telegram 30. Romeo and Juliet 31. The Great Lafayette 3. Paula Edwardes in Princess Beggar 4. Eugenia Blair 6. Babes in Toyland 7. The Bell Boy 9. The Clansman 12.

ANNAPOLIS.—COLONIAL (W. A. Hallebaugh, mgr.): Nancy Brown March 26; good performance and business. Metropolitan Amusement co. 31. Local 2. A Village Fool 3. Local 4. Great Lafayette 6. Yankee Consul 7. Babes in Toyland 10. Clansman 14. Southern Stock 16-21. Maid and the Mummy 23. May Hillman Stock (return) 24-28.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): John Cantwell in Little Johnny Jones; matinee and night, March 22; William Keough gave an excellent performance of the Unknown; John Cantwell as Johnny Jones did not come up to expectations; attendance good. Yale's Devil's Auction 23; scenic effects and the costumes worthy of mention; attendance fair. Stetson's U. T. C., matinee and night, 24; best production seen here in years; co. above the average. Edward Eany as Uncle Tom and Baby Beland as Eva were excellent. Black Crook 26; chorus and scenic effects good; Joseph Cusack as the Black Crook, Claude Lightner as Rudolphe, and Hilda Hawthorne as Anna were very good; the Donasetta Troupe scored a big hit; attendance fair. Jane Kennark in The Eternal City 27; one of the best performances of the play ever given in this city; co. and production good; attendance fair. Shepard's pictures 28; excellent, to fair attendance. James R. Mackie 29. Williams and Walker 31. Tenderfoot 3. Crazy Guy 5. Kellar 6. Mrs. Leffingwell's Boots 7.——SHEEDY'S (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): J. Frank Burke Stock co., under the management of Burke and Barry, will open their Spring and Summer season 12, presenting The Girl I Left Behind Me as the opening bill. The co.: J. Frank Burke, David Landau, George Hoey, Gustave A. Ganss, William Belford, Everett Aldrich, Harry E. Humphrey, Bert Walter, Jere Sanford, John W. Barry, John A. Dalley, Ethel Elder, Ann Singleton, Florence Mack, Florence Hartley, Sarah Farwell, and Fern Foster.——ITEMS: Pauline Harice and Ethel Carpenter, of the Daniel Sully co., are the guests of friends here for two weeks.—Manager Buffington has decided not to have a stock co. here this season.—Wright Huntington left for New York 24 to engage the rest of his stock co., which will open at the Savoy the last of April.—Mary Tobin, of this city, is a member of The Black Crook co.—J. Fred Miller has signed with the Casto Theatre co.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): William H. Crane in The American Lord March 22 pleased large audience. Little Johnny Jones 23; excellent performance; big business. The Black Crook 24; topheavy house. Local amateurs appeared in Charley's Aunt 26; W. V. F. Bellemoit as the Bogus Aunt was good; Father Desiauriers was presented with a check for $1,000, the proceeds of the performance. Stetson's U. T. C. 27; capacity. Jane Kennark in The Eternal City 28; splendid. Pirates of Penzance (local) 29, 30, auspices Trinitarian Society. Oscar L. Figman and Ruth White in The Tenderfoot 31. Harcourt Comedy co., headed by Charles K. Harris, 2-5. Plays: Reaping the Whirlwind, Red River, A Son of Toil, In the Heart of the Klondike, A Soldier of France, The Maid of the Mill, and Don Caesar de Bazan. Mrs. Leffingwell's Boots 6. Kellar 7.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, mgr.): Bertha Kalich in Monna Vanna March 23; best of the season; large and very appreciative audience. Vaudeville co. went to Hoosick Falls on 23, giving way to Monna Vanna. Bill week 26-31 included Willa Holt Wakefield, who made her first appearance in vaudeville.——EMPIRE (John Sullivan, mgr.): Huntley Stock co. week ending 31; good performances and attendance; co. laid off 27 for The Tenderfoot. Andrew Mack in The Way to Kenmare 2.

HAVERHILL.—ACADEMY (Wallace and Gilmore, lessees; J. A. Bayre, res. mgr.): Penberg Stock co. No. 2 closed week's engagement March 24; gave good satisfaction; business good. Florence Hamilton in The Senator's Wife 26; small house; co. poor. Grimes' Cellar Door 27 to good house; co. worst ever. The Black Crook 29. College Widow 30. Nell Burgess in The County Fair 31. Stetson's U. T. C. 2. Tenderfoot 7.

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Bertha Kalich in Monna Vanna March 22; magnificent, to large attendance. Rhea Holden 27; good co.; poor house. The Tenderfoot 28; good co. and business. The Real Widow Brown 7.——EMPIRE (T. F. Murray, mgr.): Black Crook, Jr., 22-24; good co. and business. A Ragged Hero 26-28 pleased good houses. Fred Irwin's co. 29-31 opened to good attendance.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Little Johnny Jones March 21; good house. All the Comforts of Home (local) 22, 23 (Emergency Hospital benefit). The Devil's Auction 24 pleased two large audiences. Maude Hillman 26-31 opened in Prince and the Sword to full house. The Tenderfoot 4. Kellar 5. Harcourt Comedy co. 6-14. As Ye Sow 16-18. Two Johns 19. Behind the Mask 21.

LOWELL.—OPERA HOUSE (Cahn and Grant, mgrs.): Flynn Stock co. week March 26; good houses. Plays: The Galley Slave, The Resurrection, The Fatal Marriage, The Gambler's Daughter, Camille, Hands Across the Sea, Search Lights of a Great City, Queen of the White Slaves; also Adgie and her den of African lions.——ACADEMY (R. F. Murphy, mgr.): Stock co. week 26 in For Fair Virginia; good houses.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Florence Hamilton in The Senator's Wife March 22 to fair house. Nell Burgess in The County Fair 23; good audience. Harcourt Comedy co. 26-31, except 29, did only fair business. Plays: Red River, Reaping the Whirlwind, We 'Uns of Tennessee, A Son of Toil, In the Heart of the Klondike, A Soldier of France, and The Maid of the Mill.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Maude Hillman co. closed to fair business March 24. Shepard's pictures 25; good house. Penberg Stock co. 26-31 (except 29) to fair houses. Plays first half of week: No Wedding Bells for Her, The Man Who Dared, Cumberland '61, and More to Be Pitied Than Scorned. The College Widow 29. As Ye Sow 2-7.

FITCHBURG.—CUMINGS' (Wallace and Hencksburg, lessees; W. A. Wesley, mgr.): Roe Comedy co. March 19-24; pleased large houses. Plays: Stowaway, Bar Harbor, Road to 'Frisco, Bertha, the Sewing Machine Girl; Winning Hand, Gentleman Burglar, Mysterious Mr. Raffles, and Sidewalks of New York. Irene Myers Stock co. opened 26-31 to crowded houses.

PITTSFIELD.—THEATRE: Clara Turner co. March 19-24; good business. The Tenderfoot 26 pleased large house. David Murry in The Duke of Killiecrankie 27. Mrs. Leffingwell's Boots 28; fair house; pleased. Little Johnny Jones 30. The Senator's Wife 31. Huntley's Stock co. 2-7 (except 4). Andrew Mack 4. Ben Hur 12-14.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): Shepard's moving pictures, with illustrated songs by Al. Price, March 26 pleased two good houses. Nell Burgess in The County Fair 28. Black Crook 30.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.): Nell Burgess in County Fair March 27; good, to fair house. Devil's Auction 30. Grimes' Cellar Door 31. Streets of New York (local) 18, 19. Stetson's U. T. C. 20.

NORTHAMPTON.—ACADEMY (James R. Gillian, mgr.): William H. Crane in The American Lord March 26; fair business. The Tenderfoot 29; mediocre. Kellar 31.

LYNN.—THEATRE (Frank G. Harrison, mgr.): As Ye Sow March 26-31; very good, to crowded houses. Flynn Stock co. 1-7.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): Kelley Vaudeville co. March 24; good business; pleased.

MICHIGAN.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Louis James in Virginius March 22 pleased light business. Howe's moving pictures 24, 25 gave good satisfaction to same business. A Madcap Princess with Sophia Brandt, 26 pleased good house. Prince Chap 30. Black Patti 31. Buster Brown 4.——BIJOU (W. S. Butterfield, mgr.): Vaudeville bill week ending 24 included Gordon Eldred, Eugene Fields Lynch, Mantell's Marionettes, Daly and Murphy, the Dalvines, and the clinetoscope; business good.

SAGINAW.—ACADEMY (Joseph Pearlstein, mgr.): Millionaire Tramp March 17 to fair business. Land of Nod 18 pleased two good houses. A Madcap Princess 22 pleased excellent business. I. O. U. 25, 26 to good business. Louis James 27. Sousa's Band 29. Girl of the Streets 31. Faust 1.——JEFFERS (Sam Marks, mgr.): North Brothers' Comedians closed two weeks' engagement 24 to excellent business. Howard-Dorset co. 25-31 opened to full house.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): A Madcap Princess March 20 pleased large business. Howard-Dorset co. week 19-24. Plays: A Trip to Bombay, A Senator's Daughter, Running for Congress, Panchon the Cricket, The Woman in White, and Wanted, a Family, pleasing good business. Moving pictures 11. The Clay Baker 13. Russel (magician) 14. Margaret Anglin in Zira 17. Madame Mantelli 19. Hello, Bill, 20. Adelaide Thurston 21.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.): I. O. U. March 23, 24; fair houses; pleased. Louis James in The Merchant of Venice 26; large audience; enthusiastic. Sousa's Band 29. Girl of the Streets 1-3. Checkers 6. Sherlock Holmes 7. County Chairman 8. Howe's pictures 9.——ITEM: Norman Hackett, of Louis James' co., gave lecture on the drama to High School pupils.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Study in Scarlet March 17; fair co. and house. When Knighthood Was in Flower 19; excellent, to good house. For Her Sake 26; good co. and house. Madcap Princess 28. Howe's pictures 5. A Girl of the Streets 10.

KALAMAZOO.—ACADEMY (R. A. Bush, prop. and mgr.): A Study in Scarlet March 21; poor house. Louis James in Virginius 22; splendid performance; and co. A Madcap Princess 27; good co. and house. Black Patti Troubadours 29. Roselle Knott in When Knighthood Was in Flower 7.

GRAND RAPIDS.—POWERS' (H. G. Sommers, mgr.): A Madcap Princess March 23; fair, to small business. Louis James in Virginius 24.——MAJESTIC (O. Stair, mgr.): Black Patti to large business 25. Trim, Dick and Harry 29-31.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): Howe's moving pictures March 21; good house; pleased. More (magician) 27 to over 1,000 paid admissions. San Toy 29. Fabio Romani, matinee and night, 31.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): When Knighthood Was in Flower March 31. Beech and Bowers 10. Joseph De Grasse 16. A. H. Wilson 20. U. T. C. 24. Isle of Spice May 1.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Over Niagara Falls March 24; fair houses; satisfactory. Kolb and Dill in I. O. U. 27 pleased a fair house.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Howe's moving pictures March 26; splendid, to large house. Gideon's A Hot Time in Coontown 28.

TRAVERSE CITY.—STEINBERG'S GRAND (Steinberg Brothers, mgrs.): Buster Brown March 28. Roselle Knott in When Knighthood Was in Flower 4. Joseph De Grasse 23 canceled.

ALPENA.—MATZ OPERA HOUSE: Howard-Dorset co. week 2-6. Plays: Running for Congress, Dad's Girl, Panchon the Cricket, Grit the Newsboy, Woman in White, and Daisy Beckwith.

JONESVILLE.—THEATRE (E. H. Saxton, mgr.): A Millionaire Tramp March 23 pleased good business. Lectures 27. For Her Sake 30. A Soldier of Fortune (local) 12. Billy Kersands' Minstrels 26.

YPSILANTI.—OPERA HOUSE (T. G. Scott, mgr.): Randall (Naval Lecture) 3. A Girl of the Streets 6. Clay Baker 11. Rizo (violinist) 16. Mantelli Opera co. 20. John Griffith in Richard III 21.

MENOMINEE.—OPERA HOUSE (H. N. Rounsefell, mgr.): Roselle Knott in When Knighthood Was in Flower March 26 pleased good business. Herald Square Picture co. 6. Al. Wilson 21.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Howard-Dorset co. March 12-17; good, to light business. Land of Nod 19 pleased capacity. Howe's moving pictures 23. Hunt Stock co. 9-14.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): A Secret Enemy (local) March 29; packed house. A Hot Time in Coontown 30. For Her Sake 31. Arrival of Kitty 21.

CHEBOYGAN.—CITY OPERA HOUSE (H. J. A. Todd, mgr.): Buster Brown March 26 delighted a full house. Romeo and Juliet 28.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): Buster Brown March 23; S. R. O.; pleased.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Sousa's Band March 22; excellent to S. R. O. Hickman-Bessey co. in Senator from Kentucky 26; good co.; good business. Hickman-Bessey co. 27-31. Plays: When Reuben Comes to Town, Cherry Tree Homestead, The Man from the West, Midnight in Chinatown, and Kate Kearney.

STILLWATER.—AUDITORIUM (H. C. Robertson, mgr.): Waiting for the Verdict March 17; S. R. O.; pleased. Seeing New York in an Automobile, illustrated lecture by J. H. Haselton, 23. Frank E. Long Dramatic co. 26-31.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Band Concert (local) March 21. Isle of Spice 23; large house; pleased. Yon Yonson 28. McEwen 27-31. 'Way Down East 3.

ALBERT LEA.—BROADWAY (A. F. Wohlhuter, local mgr.): Sousa's Band March 23 delighted a packed house. Al. H. Wilson in The German Gypsy 30. Isle of Spice 3. A Madcap Princess 6.

RED WING.—AUDITORIUM (Ralph G. Taber, mgr.): Sousa's Band March 20 delighted the largest house of the season. Al. G. Wilson in The German Gypsy 10.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Woodland March 19 to a fine audience. Sousa 21 to a packed house; pleased. Two Orphans 27. The Isle of Spice 7. Paul Gilmore 18.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Beaty Brothers March 26-28; fair house. The Isle of Spice 31. Yon Yonson 2.

ROCHESTER.—METROPOLITAN (J. E. Reid, mgr.): The Alberti Family March 22, 24 to fair business. Seeing New York 31. The Isle of Spice 6.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): The Isle of Spice March 30. Yon Yonson 13.

MISSISSIPPI.

NATCHEZ.—BAKER-GRAND (R. M. Clarke, mgr.): Dockstader's Minstrels 2. Buster Brown 9.——ITEMS: Concord Park Theatre will open May 15 with the Spooner Dramatic co.—After 9 the Baker-Grand will be dark.

HATTIESBURG.—AUDITORIUM (M. G. Field, mgr.): Barlow's Minstrels March 28, 29. Harris-Parkinson co. week 2. Edsall-Winthrope week 9 canceled.

COLUMBUS.—OPERA HOUSE (P. W. Mear, mgr.): Beggar Prince Opera co. March 28; good business; pleased. Barlow Brothers' Minstrels 31.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): Schubert's Symphony Club March 21, auspices U. D. C., pleased full house. The Beggar Prince 30.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Barlow's Minstrels March 19; co. fair to crowded house.

GREENVILLE.—GRAND (H. E. March, mgr.): Modjeska in Mary Stuart March 19; fine audience; pleased. Dockstader's Minstrels 5.

JACKSON.—CENTURY (V. Otis Robertson, mgr.): Dockstader's Minstrels 3. Buster Brown 10.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): Lyman H. Howe's moving pictures March 23, 24; fair business. Savage Grand Opera co. 27, 28. The Gingerbread Man 30.——LYCEUM (C. U. Philley, mgr.): Dangers of Working Girls 18, 19; big business. When London Sleeps 22-24; drew well. Dora Thorne 25. A Night at Coney Island 26-28. A Girl from Sweden 29-31.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): A Royal Slave March 20 failed to please. Walker Whiteside in David Garrick's Love 23; pleased a large audience. Columbia Opera co. in Erminie 29. Slaves of the Mine 13.——ITEM: Guy Fritts closed with the Morey Stock co. 18; will be treasurer of Kemp's Wild West Show.

JEFFERSON CITY.—JEFFERSON (Crawford and Olendorf, lessees; W. J. Edwards, mgr.): A Royal Slave March 22 pleased small audience. Hi Henry's Minstrels 23; good co.; fair business. Miss Bob White 24 delighted large house. Slaves of the Mines 28. Dora Thorne 31.

JOPLIN.—CLUB THEATRE (L. F. Ballard, mgr.): To Die at Dawn March 19; fair, to good business. Walker Whiteside 24, matinee and night. Plays: David Garrick's Love, Heart and Sword, The Governor's Pardon 25; good co., to capacity. A Jolly American Tramp 1. Nordica 24.

MOBERLY.—HALLORAN'S (P. Halloran, mgr.): Hi Henry's Minstrels March 22 pleased good business. Miss Bob White 29 pleased full house. Dora Thorne 30. Rice and Barton 31. Our New Minister 2. The Gingerbread Man 5. Jerry from Kerry 7. Lyman Twins 11. My Friend from Arkansas 14.

LOUISIANA.—PARKS (Dorsey Parks, mgr.): A Trip to Egypt March 19; good business; pleased. Callicotte and Harrington Stock co. 2-7. Old Arkansaw 9. When Knighthood Was in Flower 13. Hooligan's Troubles 17. Elks' Troubles 20. Missouri Girl 24.

FULTON.—PRATT'S (C. F. Wilkerson, mgr.): A Royal Slave March 21 played to a fair house. Miss Bob White 26; fair house (rain). Westminster Gymnasium (local) 30. Dora Thorne 2. John Temple Graves (lecture) 5. When Knighthood Was in Flower 11. Radium and Liquid Air Experiments 18.

MEXICO.—GRAND (A. R. Waterman, mgr.): Star National Stock co. March 20-24; fair co. Miss Bob White 27. Dora Thorne 3. Slayton's Jubilee Singers 9. Lyman Twins 10. When Knighthood Was in Flower 16. Man's Enemy 19.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): A Trip to Egypt March 21; co. and business fair. The Hoosier Girl 24; business and performance good.

MOUND CITY.—OPERA HOUSE: King-Perkins co. in Homespun Hearts March 22; good, to poor house.——ITEM: The Locks closed on account of sickness.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): When Johnny Comes Marching Home March 21 pleased a large audience.

DE SOTO.—JEFFERSON (Leon Herrick, mgr.): Why Women Sin 7. The Village Vagabond 16. Beggar Prince Opera co. 23.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): Paul Gilmore March 25, 26. Gadski 27. Babes in Toyland 30, 31. Rasciana Opera co. in repertoire 1-7. Beauty and the Beast 9. Blanche Walsh 11. Primrose Minstrels 12.——GRAND (Dick P. Sutton, mgr.): Week 25, The Lady from Laramie, with a vaudeville co., including Lisette Shackelford, Torley, King of the Bike, Little Joe, Grace De Braham, and Paul and Owanda Paul. Week of 1, The Buscom Friend of Bowser.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnois, mgr.): 'Way Down East March 21; good, to crowded house. Empire Comedy co. 18; good, to fair house. The Christian 17.

ANACONDA.—THEATRE: 'Way Down East March 22 pleased a good house.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): When London Sleeps March 20, 21 pleased large audiences. The Gingerbread Man 22 to capacity; receipts, $1,201. John Griffith in Richard III 24; two large houses. Savage's Grand English Opera co. 26. Valkyrie at matinee, Faust at night; excellent; receipts, $2,022. The Clansman 27, 28. Howe's moving pictures 30, 31. Pauline Hall Opera co. 4. The Holy City 5. The Mayor of Tokio 7.

HASTINGS.—KERR OPERA HOUSE (Thomas Kerr, mgr.): Lyman Howe's moving pictures March 26. West's Minstrels 28. A Pair of Country Kids 2. The Holy City 9. Y. M. C. A. Lecture 10. Human Hearts 21. United Commercial Travelers' Minstrels (local) 27.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): John Griffith in Richard III March 23; poor supporting co.; fair business. A Woman's Sacrifice 29. The Holy City 13.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): The Fairies' Tribunal March 24 (local) to large house.

KEARNEY.—OPERA HOUSE (R. L. Napper,

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ST. GEORGE DAGELEN

Leads. Engaged. Actors' Society, N. Y.

mgr.): West's Minstrels March 27 pleased big business. National Grand Opera co. 7.

NEVADA.

CARSON CITY.—OPERA HOUSE (J. P. Meder, mgr.): Florence Roberts in The Strength of the Weak March 20: crowded house; pleased.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Shepard's moving pictures March 23, 24 pleased fair houses. Neil Burgess in The County Fair 29. Stetson's U. T. C. 31. The Eternal City 6.——PARK (John Stiles, mgr.): The House of Mystery 22-24 to excellent houses. Black Crook, Jr., 26-28 drew well. A Ragged Hero 29-31. Fred Irwin's Burlesquers 1-3. Wedded, But No Wife 5-7.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Eben Holden March 22; satisfactory, to good house. De Rue's Minstrels 26 pleased fair house. Stetson's U. T. C. 3.——AUDITORIUM (F. W. Hartford, lessee and mgr.): The Duke of Killicrankie 22; enjoyed by fair sized audience. D'Hauterne's colored moving pictures 26-31 pleased good attendance.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Bennett-Moulton co. March 19-24; fair business. Henry Horton in Eben Holden 26 (Press Club benefit) pleased big house. Quincy Adams Sawyer 21.

NASHUA.—THEATRE (A. H. Davis, mgr.): The Duke of Killicrankie March 23 pleased a small house. Bennett and Moulton opened a week's engagement 28; large house; pleased; specialties good.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Colonial Stock co. March 26-28. Plays: A Celebrated Case and A Secret Marriage; pleased good houses.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Stetson's U. T. C. March 30. County Fair 9. Black Crook 10.

BERLIN.—ALBERT (Heth and Bibbit, mgrs.): Irish Pawnbrokers March 18. East Lynne 2. Bennett-Moulton co. week 23.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Joseph Wheelock, Jr., appeared March 22 in Just Out of College to good business. Mrs. Wiggs attracted a fair house 24. William H. Crane 2. Lillian Blauvelt 3. Mildred Holland 4.——STATE STREET (Frank B. Shalters, mgr.): Happy Hooligan's Trip Around the World attracted well 22-24. The Irish Pawnbrokers to fair business 26, 27. Hap Ward delighted a large house 28 in The Grafters. Human Hearts 2, 3. Busy Izzy's Vacation 4. A Crown of Thorns 5-7.

ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): Daniel Sully in The Matchmaker played to big business March 22-24; cast very capable; Mr. Sully in the part of Father Daly received a warm welcome. Texas was seen 25-28 to S. R. O.; co. excellent; Mabel Dixey in the title-role was very clever. The Irish Pawnbrokers 29-31.

THOMAS J. McALEER.

PATERSON.—LYCEUM (George McManns, mgr.): At Piney Ridge March 22-24; large and well pleased audiences. The Convict's Daughter 26-28 thrilled good sized audiences; co. capable. Texas 29-31. Behind the Mask 2-4. Human Hearts 5-7.——OPERA HOUSE (John J. Goetchins, mgr.): Congreve Stock co. 26-31 drew the usual audiences. Plays: Child Slaves of New York, A Forbidden Marriage, A Fight for Millions, Her First False Step, Dr. Jekyll and Mr. Hyde, King of the Opium Ring, Dora Thorne, and Pride and Poverty.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): The Bell Boy March 24 pleased good business. Lafayette College Glee Club 26 entertained fair house. Wilton Lackaye in The Pit 27 pleased packed house. The Labadies 28; delightful, to good house. Happy Hooligan 31 (return). The Irish Pawnbrokers 3. The Old Oak Farm 5. Howe's pictures 6. The Village Fool 7, matinee and night. Southern Stock co. in repertoire 12-14. Simple Simon Simple 16. Al. Leach in Girls Will Be Girls 21.

ELIZABETH.—THEATRE (Edwin Elroy, mgr.): The Fays closed week March 19 to large returns. A Wife's Secret 26-28 followed to fair business; co. fair. As Told in the Hills 29-31 to medium business; co. excellent. New York by Night 2-4. Irish Pawnbrokers 5-7. Black Crook, Jr., 9. A Man of Her Choice 16-18. The Night Before Christmas 19-21.——JACOBS': Crazy Guy 27. The Pit 31. The Power Behind the Throne 2. What Happened to Jones 4.

PLAINFIELD.—NEW THEATRE (William J. Counihan, mgr.): At Piney Ridge March 26 pleased good business. As Told in the Hills 27; fair attraction and business. York State Folks 28; splendid, to fair business. The Pit 29; good. The Clansman 30; S. R. O. Haverly's Minstrels 31. The Irish Pawnbrokers 2. Mildred Holland 3. McFadden's Flats 5 (Treasurer Cunningham's benefit).

NEW BRUNSWICK.—OPERA HOUSE (William Proctor, mgr.): Volunteer Organist March 21; S. R. O.; excellent co. The Convict's Daughter 22; good house and co. Sign of the Cross 24; fair business and co. As Told in the Hills 26; good co. and business. Irish Pawnbrokers 28. Howe's pictures 31. What Happened to Jones 2 (local firemen's benefit). Human Hearts 4. Elks' Minstrels 16.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): The Irish Pawnbrokers March 22-24; capacity. Happy Hooligan 26-28; good, to S. R. O.——ITEM: Manager Taylor gave a benefit performance 13 in aid of the widows and orphans of the firemen killed in the fire here last week. Elks and people in current week's attractions participated. Over $1,500 was realized.

PLAINFIELD.—NEW PLAINFIELD THEATRE (W. J. Counihan, mgr.): Benjamin Chapin as President Lincoln March 23; packed house; pleased. The Convict's Daughter 24 pleased two packed houses. At Piney Ridge 26 to good house. As Told in the Hills 27; fair house. York State Folks 28 scored heavily.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Joshua Simpkins 4.

NEW MEXICO.

ALBUQUERQUE.—ELKS' OPERA HOUSE (O. A. Matson, mgr.): Ellery's Band March 24 pleased large audience. Charles B. Hanford co. in The Merchant of Venice and The Taming of the Shrew 31

LAS VEGAS.—DUNCAN OPERA HOUSE (E. R. Blood, mgr.): Rowland and Clifford's Dora Thorne March 19; fair, to good house.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): Chester De Vonde March 22, 23. Plays: The Great Medical Mystery, Doomed, The Scarlet Z, and The Christian of Hawk's Roost; large business; excellent co. Andrew Mack in The Way to Kenmare 24; fair business. Simple Simon Simple 26; fair business. Gus Rogers in the Rogers Brothers in Ireland 27; capacity; pleased. Robert L. Dunn 28; fair house. Ben Hur 29-31. Irene Myers 2, 3 and 5-7. Sousa's Band 4. The Virginian 12. May Irwin in Mrs. Black Is Back 21.——ELMIRA COLLEGE THEATRE: Fraternity of Thespis in Die Verlorene Handschrift 24; large house.——ITEMS: Thomas Carlton joined Simple Simon Simple here 26 to play the part of Hiram Swatem.—The Sites Stock co. opens its Summer season May 28.—Katherine Brayham will play leading roles with the New England Players.

J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Ben Hur to large houses March 22-24. Rogers Brothers in Ireland 26; drew well. Andrew Mack pleased a good sized house in The Road to Kenmare 28. How Russia Lost (lecture by R. L. Dunn) 29. The Girl Patsy 31. The Shepherd King 2-7.——BASTABLE (H. A. Hurtig, mgr.): Jane Corcoran in Pretty Peggy 22-24; attracted fairly. Arizona to large houses 26-28. Fiske O'Hara 29-31. Quincy Adams Sawyer 2-4. The Show Girl 5-7.——ITEMS: C. H. Biegel, of Ben Hur, and Mabel Sanford, of Pretty Peggy, both Syracuseans, were cordially received upon their appearance here 22.—Max Rogers, of Rogers Brothers, was ill and unable to appear here, his part being acceptably played by Joe Kane.—Pretty Peggy closed here 24.

E. A. BRIDGMAN.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): Fiske O'Hara, supported by a good co., appeared in Mr. Blarney from Ireland to good business March 26-28. On 29-31 Arizona pleased fine audiences. The Show Girl 2-4. Quincy Adams Sawyer 5-7.——BAKER (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The Ensign as presented by the stock co. week 26-31 before large houses scored a hit. The Lady of Lyons week 2-7.——LYCEUM (M. E. Wolff, mgr.): The Shepherd King, with Wright Lorimer in the lead, to large houses week 26-31. Sousa's Band 2. Simple Simon Simple 4. The Girl Patsy 5, 6.

J. W. CARRUTHERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Howe's moving pictures March 20 pleased. Operatic melange (local) 21; two good houses. The Fool's Revenge 22. Rogers Brothers in Ireland 23; two large houses; play not as satisfactory as previous performances. Deserted at the Altar 24. Emma Bunting co. 26-31; excellent co.; people well pleased. Andrew Mack 30. Ben Hur 5-7.

GEORGE C. MOON.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Emma Bunting co. March 19-25, except 22. Plays: Miss Nobody, The Princess of Patches, The Whole Dam Family, Midnight in Chinatown, Fallen Among Thieves, Rachel Goldstein, The Girl I Left Behind, The Showman's Daughter, The Girl from the West, and The Little Christian; crowded houses. Andrew Mack 22; good business. The Runaways 26; good attendance. The Rogers Brothers in Ireland 28; crowded audience. Railroad

(Continued on page 23.)

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 21.)

RYAN, THOMAS J., AND MARY RICHFIELD—Orpheum, Bklyn., 2-7, Alhambra, N. Y., 9-14.
Rugg—Columbia, St. Louis, 2-7.
SABEL, JOSEPHINE—Empire, Cardiff, Eng., 2-7, Empire, Swansea, 9-14, Empire, New Port, 16-21.
Salerno—Shea's, Toronto, 2-7.
Sandor, Paul—Orph., Los Angeles, Cal., 2-14.
Sanford and Darlington—Orph., Portsmouth, O., 2-7.
Saunders, Chalk—Orph., Bklyn., 2-7.
Sawadas, The—Keith's, Prov., 2-7.
Scott, Carrie—Olympic, Chgo., 2-7.
Sears—Dominions Winnipeg, Man., 2-7.
Seasons, Four—Mohawk, Schenectady, N. Y., 2-7.
Seldoms, Four—Orph., Denver, Col., 2-7.
Semon, Charles F.—Proctor's, Albany, N. Y., 2-7, Colonial, 9-14.
Severance, Margaret—Bijou, Jackson, Mich., 2-7.
Shannons, Four—Family, Lancaster, Pa., 2-7, Family, Shamokin, 9-14.
Sharp Brothers—Temple, Detroit, 2-7.
Shaw, Lillian—Amphion, Bklyn., 2-7.
Shean and Warren—International, Chgo., 2-7.
Sheppard and Ward—Atlantic Garden, N. Y., 2-7.
Sherman and De Forrest—Orph., Denver, Col., 2-7.
Shetlands, Eight—H. and B., Bklyn., 2-7.
Shorty and De Witt—Shea's, Buffalo, 2-7.
Siddon Brothers—Atlantic Garden, N. Y., 2-7.
Silverton and Oliver—Empire, Newark, N. J., 2-7.
Simon and Gardiner—Olympic, Chgo., 2-7.
Simpsons, Musical—Hopkins', Louisville, 2-7, Hopkins', Memphis, Tenn., 9-14.
Slapoffski, Madame—Columbia, St. Louis, 2-7.
Smirl and Kessner—Pastor's, N. Y., 2-7.
Smith and Campbell—Amphion, Bklyn., 2-7.
Smith, Peter J.—G. O. H., Grand Rapids, Mich., 2-7.
Smiths, Aerial—Keith's, Phila., 2-7.
SNYDER AND BUCKLEY—Haymarket, Chgo., 2-7, Keith's, Cleveland, 9-14.
Snyder, Bud—International, Chgo., 2-7.
Somers and Law—Keith's, Phila., 2-7.
Spaulding—Poli's, Bridgeport, Conn., 2-7.
Spook Minstrels—Poli's, Springfield, Mass., 2-7.
Stahl, Rose—Empire, Paterson, N. J., 2-7, Empire, Hoboken, N. J., 9-14.
Staley and Birbeck—Proctor's 58th St., 2-7.
Stanley and Aileen—Sedalia, Mo., 2-7.
Stanley and Wilson—Orph., Denver, Col., 9-21.
Stanton and Modena—Moore's, Portland, Me., 2-7.
Stantonne, Lola—Chutes, 'Frisco, Cal., 2-7, Fischer's, 'Frisco, Cal., 9-14.
Stapleton and Chaney—Crystal, Goshen, Ind., 2-7.
Steeley, Doty and Coe—Columbia, Cinti., 2-7, Hopkins', Louisville, 9-14.
Stein, Eretto—Circus Carre, Amsterdam, Hol., 1-15, Scala, Hague, 16-30.
Stevens, Balancing—Howard, Boston, 2-7.
Stevens, Edwin—Orph., Kansas City, Mo., 2-7.
Stevens and Keeley—9th and Arch, Phila., 2-7.
Stewart, Winifred—Family, Tyrone, Pa., 2-7.
St. Onge Bros.—Alhambra, N. Y., 2-7.
St. John and Le Fevre—Doric, Yonkers, N. Y., 2-7, Keith's, N. Y., 9-14.
St. Leon and McCusick—Crystal, Pueblo, Col., 2-7.
Strakosch, Avery—Maj., Chgo., 2-7.
Sullivan, Mark—Grand, Syracuse, N. Y., 2-7.
Sullivan and Pasquelena—Orph., Los Angeles, March 25-7.
Sunny South—Proctor's 58th St., 2-7, Novelty, Bklyn., 9-14.
Swift and Buckley—Empire, Newark, N. J., 2-7.
Taliaferro, Mabel—Proctor's 23d St., N. Y., 2-7.
Tanaka's Japanese—Proctor's 58th St., 2-7.
Tanna—Temple, Buffalo, 2-7, London, Ont., 9-14.
Tanneans, The—New Family, Bklyn., 2-7.
Tascott—Hathaway's, Lowell, Mass., 2-7.
Tasmanian Troupe—Havana, Cuba, 2-7.
Tates, Harry—Keith's, Boston, 2-7.
Taylor, Constance—Haymarket, Chgo., 2-7.
Taylor, Lillian—Howard, Boston, 2-7.
Tessler, William—Orrin Brothers, Mexico, Mex., 2-7.
Texarkana and Walby—Pastor's, N. Y., 2-7.
Thomas and Payne—H. and B., Bklyn., 2-7.
Thompson's Elephants—Lyric, Cleveland, 2-7.
Thorne and Carleton—Orph., Bklyn., 2-7.
Thurber, Leona—Proctor's 23d St., 2-7.
Tills' Marionettes—A. and S., Boston, 2-7.
Toys, Musical—Bijou, Bradford, Pa., 2-7.
Travers, Roland—Bijou, Calumet, Mich., 2-7, Escanaba, 9-14.
Tre Denick and Tekla Farm—Poli's, Springfield, Mass., 2-7.
Trovollo—Maryland, Balto., 2-7.
TRUESDELL, MR. AND MRS. HOWARD—Orph., Mt. Vernon, N. Y., 2-7, Garrick, Wilmington, Del., 9-14.
Tulsa—People's, Cedar Rapids, Ia., 2-7.
Turner's Song Sheet—Orph., Bklyn., 2-7.
Ty-Bell Sisters—Orrin Brothers, Mexico, Mex., 2-7.
Tyce and Jermon—Temple, Detroit, 2-7.
Valdares, Six—H. and S., N. Y., 2-7.
Valmore Sisters—Nashville, Tenn., 2-7, Orph., New Orleans, 9-14.
Van Biene, Auguste—Chase's, Wash., D. C., 2-7.
Van, Billy—Hopkins', Louisville, 2-7, Maj., Chgo., 8-14.
Vance, Clarice—Proctor's, Newark, N. J., 2-7.
Van Studdiford, Grace—Orph., Bklyn., 2-7.
Vardaman, Edison—Family, Butte, Mont., 2-7.
Vassar Girls—Empire, Hoboken, 2-7, Proctor's 23d St., 9-14.
Vermette and Dionne—Col., Buenos Ayres, S. A., 2-30.
Vernon—Arcade, Toledo, 2-7.
Victor's Venetian Band—Reading, Pa., 2-7, Utica, N. Y., 9-14.
Victoria, Vesta—Proctor's 23d St., 2-7.
Villers and Lee—Huber's, N. Y., 2-7.
Village Choir—Trent, Trenton, N. J., 2-7, Atlantic City, N. J., 9-14.
Von Wenzl, Mirzl—Columbia, Cinti., 2-7.
Walters and Prouty—Orph., Reading, Pa., 2-7, Utica, N. Y., 9-14.
Walton, Fred—Proctor's, Newark, N. J., 2-7.
Walton and Roberts—Olympic, Chgo., 2-7.
Ward and Curran—Shea's, Buffalo, 2-7.
Warren and Brockway—Maj., Ft. Worth, Tex., 1-7.
Wartenburg Brothers—Colonial, N. Y., 2-7.
Washer Bros.—Olympic, South Bend, Ind., 2-7, Grand, Hamilton, O., 9-14.
Waterbury Brothers and Tenny—Cook's, Rochester, N. Y., 2-7.
Watson, Hutchins and Edwards—Maj., Chgo., 2-7.
Webb, Harry L.—Star, Muncie, Ind., 2-7.
Welch, Jim and Celia—Orph., Webb City, Mo., 2-7, Lyric, Wichita, Kan., 7-9.
Weller, Lizzie—Gennett's, Richmond, Ind., 2-7.
Welsh, Charles and Jennie—Crystal, Frankfort, Ind., 2-7.
Welson, Max—Alhambra, N. Y., 2-7.
West and Von Siclen—Moore's, Portland, Me., 2-7, Park, Worcester, Mass., 9-14.
Westcott, Eva—Shea's, Toronto, 2-7.
Weston, Al. D.—Orph., Springfield, O., 2-7.
Whipple, Waldo—Crystal, Detroit, 2-7, Lyric, Cleveland, 9-14.
White City Quartette—Haymarket, Chgo., 2-7, Columbia, St. Louis, 9-14.
White and Stuart—Keith's, Boston, 2-7.
Whiting and Broces—Maj., Dallas, Tex., 2-7, Maj., Houston, Tex., 9-14.
Wickers, Three—Unique, Sacramento, Cal., 2-7.
Wickoffs, The—Orph., Mansfield, O., 2-7.
Wilber, Oliver—Crystal, Detroit—indefinite.
WILDER, MARSHALL P.—Orph., Los Angeles, 26-April 7.
Wilkes, Mattie—Moss and Stoll Tour, Eng., 2-30.
Williams, Gus—Olympic, Chgo., 2-7.
Williams and Melburn Family—Family, Carbondale, Pa., 2-7, Family, Pottstown, 9-14.
Williams and Pullman—Family, Lancaster, Pa., 2-7.
Wilson, Al.—9th and Arch, Phila., 2-7.
Wilson, Lizzie N.—Maj., Ft. Worth, Tex., 2-7.
Wilson Trio—Keith's, Boston, 2-7, Keith's, Prov., 9-14.
Wiltons, The—Shea's, Buffalo, 2-7.
Winans and Cassler—Pastor's, N. Y., 2-7.
Winter, Winona—Grand, Indianapolis, 2-7.
Wisdom, Elinore—Keeney's, Bklyn., 2-7.
Wolkowsky Troupe—Orrin Bros., Mexico, Mex., 2-30.
Wood Bros.—Burlington, Vt., 2-7, Schenectady, N. Y., 9-14.
Wood and Ray—Pastor's, N. Y., 2-7, Howard, Boston, 9-14.
Woodford—Keith's, Prov., 2-7.
Wordette, Estelle—H. and S., N. Y., 2-7.
World's Comedy Trio—Orph., Los Angeles, Cal., 2-14.
World and Kingston—Orph., Omaha, Neb., 2-7, Orph., Denver, Col., 8-14.
Wothpert Trio—Keith's Prospect, Cleveland, 2-7.
Wycherly, Margaret—Proctor's, Albany, 2-7.
Yeamans, Annie and Jennie—Keith's Prospect, Cleveland, 2-7.
Yeoman, George—Family, Butte, Mont., 1-7, Grand, Spokane, Wash., 8-14.
Yerxa-Karina—Orrin Bros., Mexico, Mex., 2-30.
Yolo, Alta—Empire, Pittsfield, Mass., 2-7.
Young and Melville—Keith's, Prov., 9-14.
ZANCIGS, THE MYSTERIOUS—Keith's, Prov., 2-7, Victoria, N. Y., 9-14.
Zanoras, The—Yonkers, N. Y., 2-7.
Zeno, Jordan and Zeno—Fillis, Cape Town, S. A., 2-30.
Zimmer, John—Amphion, Bklyn., 2-7.
Zimmerman, Willy—Columbia, St. Louis, 2-7, Olympic, Chgo., 9-14.
Zingari Trio—Gotham, Bklyn., 2-7.
Ziska and King—Doric, Yonkers, N. Y., 2-7, Orph., Reading, Pa., 9-14.

MATTERS OF FACT.

Chauncey L. Southern successfully opened his repertoire season at Lansford, Pa., on March 26 to big business.

Harry Dull is in New York to arrange bookings for the Four Huntings in The Fool House next season.

"T. H. M." room 46, 156 Broadway, this city, has capital to build theatre in a good city outside of New York.

James T. McAlpin's Hans Hanson company is in its thirty-third week, having been touring California for two months, and is coming East by way of Salt Lake and Denver, closing about June 1 near Chicago. Mr. McAlpin says that although three Swedish plays, Yon Yonson, Ole Olson, and Hans Hanson, were together practically on the coast, all did well.

The Fays commenced their third engagement at Newark, N. J., during the past few months on March 26 before an audience which taxed the capacity of the Columbia Theatre. Standing room only was the rule. A notable fact during their engagement was the character of the vast audiences attracted, comprising the society element of Newark. Mr. and Mrs. Fay are the most finished artists in their line known, and certainly give a remarkable performance.

Author, 345 West Thirty-fourth Street, wants a manager with money to produce a big spectacular melodrama.

The Lyman D. Morse Advertising Agency, Incorporated, which has been located for so many years at 38 Park Row, New York city, has changed the name of its incorporated company to the Morse International Agency and on May 1 will move to its new home offices in the Revillon Building, 19 West Thirty-fourth Street. The personnel of the company or its policy will not change in any way whatever, but this move uptown is in keeping with the general tendency of all big advertising interests to locate above Twenty-third Street.

Charles W. Allison, who for about two years has been superintendent of the Actors' Fund Home, recently gave up that position and has returned to his home in Allendale, N. J.

Sara MacDonald is to star next season in a melodrama called Adrift in New York, under the management of J. E. Ackerman, and her right to the use of the title was disputed by Harry Pearson. At a conference held by Mr. Ackerman and Mr. Pearson it was shown that Miss MacDonald's play in no way conflicted with that controlled by Mr. Pearson and the matter was amicably adjusted. Mr. Ackerman is making extensive preparations for his production, which he promises will be most elaborate.

A few weeks of the best time of the year are open at the Grand Opera House, Madison, Ind. High-grade attractions are favored with big business.

Mildred Hyland is meeting with much success in the ingenue lead in How Baxter Butted In.

A new story of the West will shortly be produced under the direction of Harry Pearson. Harry D. Carey, the author, has decided to call his latest effort Montana, which is in four acts, with a good story never before told. Mr. Carey, who lived in Montana for four years, has carefully studied the country and the people. The play is based on actual experiences and gives the life of Montana as it really is of to-day. The company will be a large one and the scenic effects true and realistic.

H. P. Knights has moved the downtown offices of his scenic studios to the Knickerbocker Theatre Building, where he is prepared to meet old friends and make new ones.

The new theatre in course of construction at Belvidere, Ill., will be named the Lyric Theatre. Paul Gilmore in his successful romantic play, Captain Debonnaire, has been selected as the opening attraction, May 4. The town is an excellent Sunday town, and a number of these days in May are still open, and Manager F. R. Hallam, who is justly proud of his pretty playhouse, will buy or share with high-grade attractions.

Harry Long, stage director, is open for offers. He may be addressed care this office.

IN BROOKLYN THEATRES.

McIntyre and Heath appear at the Montauk this week in The Ham Tree. Next week Robert Edeson in Strongheart.

Henry E. Dixie in The Man on the Box is the attraction at the Shubert. Mrs. Temple's Telegram will be the offering next week.

York State Folks is produced for the first time here at the Majestic this week. The Little Duchess, with Countess Olga Von Hatzfeldt and a strong chorus, will follow.

At Teller's Broadway Lew Fields and his company in It Happened in Nordland is the offering.

Harry Clay Blaney in The Boy Behind the Gun is seen at the Grand. At Piney Ridge comes next week.

Young Buffalo, King of the Wild West, is seen at the Folly.

At the Bijou this week The Banker's Daughter is the attraction. Edna May Spooner appears in the title-role, Augustus Phillips plays the husband, Harold Kennedy has the comedy role, and the rest of the company appear to advantage.

When London Sleeps is Corse Payton's offering at his Lee Avenue Theatre. The entire cast appears and the production in every particular is commendable. Leo Edwards, a popular teno, sings between the acts.

The New York Stars, a popular company of merrymakers, entertain at the Star this week. The Majestic Musical Four and the Haunted Castle are features of the bill.

At the Alcazar the Star Show Girls appear in an amusing extravaganza. Professor Schmeltz's Academy is the afterpiece. The Toreador Trio, Nolan and White and others make up a good olio.

Georgia Fox, daughter of the late George L. Fox, who was a renowned comedian in his day, is the leading feature at the Family Theatre this week. Others in the bill are Rialto, a mysterious girl in a mask; Carl Duggan, Carter, Weaver and company, and Murphy and Adams.

Fred Irwin's Majestics appear at the Gayety this week.

The London Gayety Girls, seen at the Unique this week, are becoming very popular here.

VAUDEVILLE.

At the Orpheum are Grace Van Studdiford, Thomas J. Ryan and Mary Richfield, Caron and Herbert, Turner's animated song sheet, Jackson Family, Thorne and Carleton, J. K. Murray and Clara Lane, Polk-Collins and Carmen Sisters, and Chalk Saunders.

At Hyde and Behman's are Le Domino Rouge, Mansfield and Wilbur, Rice and Cady, Monroe, Mack and Lawrence, Joe Flynn, Madge Fox, Thomas and Payne, Eight Shetlands, and Prelle's dogs.

The bill at the Imperial is Emma Carus, Pecchiani Family, Sam Edwards, Reno and Richards, Celina Bobe, Gallagher and Barrett, Huston and Dallas, and Reddick and Winchell.

Keeney's bill is James J. Corbett and company, McMahon's Watermelon Girls, Johnnie Carroll, J. A. Murphy and Eloise Willard, Lambert and Pierce, McMahon and Chappelle, the La Belles, and Elenore Wisdom.

The Amphion offering is Hal Davis and Inez Macauley, Four Bards, Smith and Campbell, Mallory Brothers, Brooks and Halliday, Katie Rooney and company, Lillian Shaw, Harry and Kate Jackson, and Zimmer.

The Novelty has Adelaide Herrmann, Ned Nye, Bristol's ponies, Ford and Dot West, Dorothy Kenton, Charles Leonard Fletcher, Fields and Ward, and the Be-Amos.

At the Gotham are the Military Octette, Emmett Devoy, Mayme Remington, the Two Meers, Zingari Trio, Laura Bennett and company, Dumond Trio, and Jacobs' dogs.

VINCENT KIRK.

AMATEUR NOTES.

High school students in Peoria, Ill., gave a successful presentation of their play, Toastmaster Halfback on March 16, at the Grand. The principals in the production were Amy Nute, Leah Bembrook, Leslie Lord, Jesse Treakle, Marra Shoop, Guy A. Voorhees, Albert Coleman, Leslie Meldroth, John Grocheck, Curtiss Millard and George Brall.

On Friday evening, March 23, at the Carnegie Lyceum the Circle Dramatique de l'Alliance Francaise presented two plays, a one-act fairy burlesque in verse and a three-act prose comedy, entitled Disparu. This comedy, by Besson and Sylvane, deals with the fortunes of a Parisian bachelor and his "last will and testament" method of making love to his friends' wives. It is equally French and funny. The cast included Rene Wildenstein, M. Perrin, George A. Monod, M. Sweetland, Owen Gwent, M. Coupard, M. Tisne, Mme. Gelot, Mme. Girault, Mme. J. Case and Mme. Del Valle.

La Societe Francaise, Smith College, gave a spirited and appreciative performance of Edouard Pailleron's comedy, Le Monde ou l'on s'Ennuie, before a large audience on the evening of March 24. The foreign tongue went glibly and the lines were really acted rather than recited. With the exception of some of the several scenes between two, which were rather long for amateur performance, the attention of the audience was very closely held. The stage setting in the scenes in the salon of the chateau of Madame de Ceran was very effective, being wholly in white and gold, with yellow velvet upholstery and quantities of fresh yellow daffodils. Some of the French characterizations were truly expressive, while others were conventionally trite in their suggestion of the typical caricature, through popular rather than actual conception, that is not wholly lacking in professional rendering of the comedies of one nation by the individuals of another. And in this instance the exaggeration was not wholly incongruous with the satirical vein of the comedy.

The Triangle Club of Princeton University will present its annual comic opera, Tabasco, at the Waldorf-Astoria on April 7. The play is the work of two seniors, J. F. MacPherson and F. D. Fish. The plot, laid in the South American Republic of Tabasco, revolves about the schemes of an American mining promoter.

The Howard Chapter of the Delta Upsilon has arranged for four performances of The Wise Woman of Hogsdon, an Elizabethan comedy, by Thomas Heywood, given at Beattie Hall, Cambridge, on March 27 and April 5; in Potter Hall, Boston, on March 28, and in the Barn at Wellesley on the afternoon of April 14. This is the eighth annual Elizabethan revival presented by the society, with a view to bringing before the public such plays of that early period as have intrinsic and historic value to students. Dramas have already been presented from the works of Heywood, [illegible], Marston, and Chapman. The present cast includes T. F. Jones, H. Kemmer, E. R. [illegible], G. W. Bricks, F. S. Howe, R. H. [illegible], Horsch, H. M. Holmes, G. W. McCormick, [illegible] Kimball, C. Burton, C. Harring, A. M. Hutlin, T. W. Knauth, R. S. Eustis, C. B. Wethrell, P. W. [illegible] and H. P. Breed. Mr. Wetherell is the Wise Woman herself.

On March 19 at Abbott Academy, Andover, Mass., Robert T. Bridges' mask, Demeter, was produced for the first time in this country, with the incidental music by W. H. Hadow. The girls of the school took all the parts, and the mask is said to have made one of the most attractive of all their annual theatricals.

News comes from Philadelphia regarding the amateur production of a comic opera, entitled Billy P., at the Casino of the Merion Cricket Club on Thursday, March 29. The opera was written by C. Linn Seiler, of Haverford College, and the presentation was under the auspices of the Haverford School Dramatic Club. The cast included I. M. Schoonmaker, Jr., J. F. Raynolds, Deane Evans, J. Arthur Rose, Arthur Clark, Harry Lawrence, Russell Boles, Harry Beggs, R. Meade Smith, Harold McCurdy, Jack Cleave, Alfred Harlow, Howard Nicholson, Robert Town, Alden Lee, Jack Sharwood, Philip Smith, and Marshall Crosman. A problem play in one act, entitled Lava Krashna, was presented between acts of the opera by N. McLoud, Franklin Stafford, and W. Blakely.

On March 23 Brother Josiah was presented by local amateurs at the Childress Opera House, Terrell, Texas. The audience was unusually large, and the presentation was entirely successful. Will Muckleroy as Brother Josiah, P. M. Travis as Wellington Armstrong, and Henry Daniels as Benjamin Butler deserve special mention. Emily Griffith, Marie Drake, and Edna Morrell also merit commendation.

Columbia University students have created a new society for supervising the productions of 'varsity shows. Heretofore theatricals have been directed by "King's Crown," one of the most prominent undergraduate clubs. The members of the new association are the men who appeared in this year's cast.

The Williams' College Dramatic Club, Cap and Bells, will present The Man from Mexico at Carnegie Lyceum on April 27.

OBITUARY.

William W. Ward, seventy-two years old, better known to the theatrical world as "Wally" Ward, is dead at the home of his daughter, Mrs. J. W. Osborn, Newark, N. J. His end came on Saturday night, after an illness of about ten months. He was the proprietor of the Commercial House, in Asbury Park, and remained in active control there until he was taken ill. Ward at one time was known as the best one-ring circus man in the country, and had been identified with many successful theatrical ventures. Besides owning the Odeon Theatre, in Newark, he conducted similar playhouses in Providence, Portland, Maine; Fall River and Paterson. He is survived by four children—Joseph D. Ward, of Chicago; George W. Ward, of Asbury Park; Mrs. Osborn, and Mrs. Albert T. Guenther, of Newark. The funeral was held Monday afternoon.

Mrs. Margaret Clifford died at her home in Brooklyn, N. Y., on March 30. She was fifty years old. She leaves two sons, Frank, an actor, and James, treasurer of the Novelty Theatre, Brooklyn, and two daughters, Margaret and Agnes. The funeral was held Sunday, and burial was at Calvary Cemetery.

Mrs. Jennie M. Douglas, mother of Byron Douglas, died at Roosevelt Hospital, New York city, on March 23, of tuberculosis. The body was taken to Portland, Me., for burial.

Thomas Hanley, for years the manager of the Wilson Opera House, North Adams, Mass., died at his home in that city on March 28, of pneumonia. He was one of the best known of the old-time managers.

Charles A. Robinson, of Onawa, Iowa, a well-known newspaper man and the local correspondent of THE MIRROR, died on March 23. He was about sixty years old.

Frederick Wannemacher, a well-known bandmaster, died at a hotel in New York city on March 29. He had been ill for about four years and has not played during that time. He was seventy years old.

Alice Millican, a vaudeville actress, professionally known as Alice Gordon, was shot and killed in her apartments at Portland, Ore., March 23, by a man named George Blodgett.

Frances Tyson, wife of James G. Reaney, of the Lulu Glaser company, died in Philadelphia, Pa., on March 30. She was a sister of Mrs. B. D. Stevens.

Charles M. Weiner, advertising agent of the Bijou Theatre, Birmingham, Ala., died at his home in Mobile on March 19.

SAID TO THE MIRROR.

CARROLL JOHNSON: "I wish to contradict the statement that I have been engaged by M. B. Leavitt to go to England with a minstrel company. I intend to remain in vaudeville."

ROBERT STODDARD: "What a fine speech that was of George Fawcett's to the graduates of the Sargent School. It was splendid, big, inspiring! Every player in the country, every student of the most beautiful of all the arts, ought to read it over twice and ponder it well. You did well to print it at length."

WILLIAM HAWORTH: "I have received a programme from a Chicago play agent showing that Morgan Brothers are pirating A Nutmeg Match under the title of Vermont Folks."

Born.

CHAUNCEY.—A daughter to Mr. and Mrs. Fred Chauncey, at Chicago, on March 26.

COURTNEY.—A daughter to Mr. and Mrs. O. W. Courtney (Mlle. Jeanette), at Chicago, on March 21.

Married.

BLACK—MENDES.—Archibald A. Black and Millie Mendes, at Berkeley, Cal., on March 18.

HOLAHAN—TAPLEY.—Francis E. Holahan and Rose Tapley, at Schenectady, N. Y., on March 19.

RUPP—PROCKETT.—Frederick W. Rupp and May Prockett, at Ithaca, N. Y., on March 27.

Died.

CLIFFORD.—Mrs. Margaret Clifford, at Brooklyn, N. Y., on March 30. Aged 50 years.

DOUGLAS.—Mrs. Jennie Douglas, at New York city, on March 23, of tuberculosis.

GRAHAM.—John C. Graham, at Provo, Utah, on March 18, aged 67 years.

HANLEY.—Thomas Hanley, at North Adams, Mass., on March 28.

HARMS.—T. B. Harms, at New York city, on March 29.

MILLICAN.—Suddenly, at Portland, Ore., on March 23, Alice Millican, professionally known as Alice Gordon.

TYSON.—Mrs. Frances Tyson, at Philadelphia, on March 30.

WANNEMACHER.—Frederick Wannemacher, at New York city, on March 29, aged 70 years.

WARD.—William Wallace Ward, at Newark, N. J., on March 31. Aged 72 years.

FOR SALE

The Lyric Theatre

Cleveland, Ohio

THIS beautiful new Theatre, which is located in the "New Center," in the city of Cleveland, short distance from "Keith's" and the "Empire," is for sale at Public Sale under order of Court, but may be sold at private sale. It has a seating capacity of 1156, embraced in ground floor and balcony. No gallery. Can be bought at a very reasonable price. For full information and comprehensive and illustrated descriptive circulars, apply to

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TWO TENOR SINGERS WANTED.

Must read, fake and play parts for Quart.; state experience, salary, etc., and send photo to TENOR, care this office.

AT THE THEATRES

To be reviewed next week

IT'S ALL YOUR FAULT.....Savoy.
THE SOCIAL WHIRL.....Casino

Liberty—Lincoln.

Drama in four acts, by Benjamin Chapin. Produced March 26.

Abraham Lincoln	Benjamin Chapin
Edwin M. Stanton	Francis McGinn
Joseph Hooker	David R. Young
Walter E. Flood	W. H. Pascoe
Ralph Bixby	Malcolm Duncan
Edward	Julien Barton
Uncle Joe	J. H. Lewis
Thomas	George Clarke
Mary Todd Lincoln	Maude Granger
Kate Morris	Daisy Lovering

Lincoln stands forth to-day as one of the few greatest characters in universal history—and it is highly improbable that any of these few greatest men will ever be exactly and completely depicted upon the stage, for the obvious reason that the delineators are necessarily unable to attain the mental and moral elevation of their originals. Abraham Lincoln himself could never have been the man he was had his life been that of an actor; the very stress and stupendous responsibilities of his position developed his character to its heroic proportions.

If Mr. Chapin gives a portrait of the martyred President, rather than an adequate impersonation, the public should be profoundly grateful for the minute sincerity with which the picture is drawn, understanding and appreciating the impossibility of reproducing the whole of such a personality. Benjamin Chapin, whose peculiar physique enables him to appear singularly and wonderfully like the war President, has already been impersonating Lincoln on the Lyceum stage for several years. In his study of the subject he has evinced a loving care and patience such as has probably never before been devoted to the dramatic anayisis of an historic figure. His task has been trebly difficult, because his character is so nearly contemporary there has been no room for conjecture, no distant perspective to make vague and mutable the outline he has been obliged to trace. He has visualized the man astonishingly; he has faithfully copied the gentle humor of Lincoln's private and public strategy; he has made the character real, and he has made it splendidly sympathetic; he has erred only in creating a hero of more kindliness than decision—and this fault is mainly due to the fact that he has dwelt largely upon the domestic influences of what was essentially a public career. Mr. Chapin, it must be admitted, has imitated rather than strictly impersonated, but his subtle imitation is infinitely more satisfying than most of the grotesque impersonations which appear from time to time, belittling and libelling the heroes of past generations. His shortcomings are the results of his limitations as an actor. Though incomplete, his achievement is notable and deserving of respect.

On the programme the play of Lincoln is very accurately described as "a drama of life in the White House in war times." Only a single scene transpires without the walls of the Presidential mansion—the second scene in the second act, which takes place in a room at the War Department. The play has little of essentially dramatic value to recommend it for public approbation or critical clemency. It is merely a series of episodes strung together on the infirm thread of an inconsequential romance—inconsequential as contrasted with the more patriotic and less personal motives of those self-sacrificing days. In the first act Fort Sumter is fired upon and Lincoln appoints Stanton Secretary of War, despite the protests of his wife. It develops that Walter Flood and Ralph Bixby, both officers of the Federal army, are in love with a niece of Mrs. Lincoln, Kate Morris, and it is evident that Kate distinctly prefers Captain Bixby. Major Flood, who is Southern born, is actually playing the part of a spy for the Confederate cause; in the second act, by means of Uncle Joe, an old slave whom he bribes with a promise of freedom to his wife and children, Major Flood sends the Confederate cavalryman news that enables him to intercept certain Federal supplies. Flood, being in the secret service, accuses his rival of this treachery, and, as the evidence is all against him, Bixby is court-martialed and forthwith condemned to death. Lincoln, with his proverbial insight into human character and partly yielding to the entreaties of Kate, finding himself unable to believe in the young man's guilt, puts him on parole with orders to return with proofs that shall vindicate his honor. The climax of the drama comes appropriately at the conclusion of the third act when Lincoln, driven to the verge of despair by continued mishaps, receives from Stanton and General Hooker the dispatches announcing the triple victory of July 3, 1863—from Rosencrans, from Meade and from Grant at Vicksburg. The last scene occurs after the President's re-election, on April 14, 1865, when the White House is crowded with delegations eager to congratulate him in place of the former delegates with their interminable grievances and menaces. Captain Bixby returns with Uncle Joe, who confesses the message was entrusted to him by Major Flood. The captain straightway receives his commission as colonel, and Flood would have had the experience of being executed for his pains had he not been killed the day previous. All is serene; an atmosphere of thanksgiving pervades the mansion. According to the desire of his wife, who believes that a dream loses its baneful power if communicated to three persons, the President relates to Hooker and Stanton his vision of the night before, in which he saw himself lying dead and in state. Refusing to accept any extra body guard, after a quiet home scene with his wife and little son, Abraham Lincoln departs for Ford's Theatre. This conclusion is extremely effective in its utter and natural simplicity. When he leaves the room he passes at a single step from the struggle of "life's fitful fever" to the pages of the immortal chronicles of the nation he preserved. The dialogue of the play is well arranged, being justly made to include many of Lincoln's familiar sayings. Whatever may be the deficiencies of this attempt at dramatic composition, it is at least free from false heroics and devoid of any pathetic fallacy.

Francis McGinn as Edwin M. Stanton, the hot-tempered but patriotic and energetic war secretary, did a piece of work that can be favorably compared with the performance of the actor-author himself, making proper allowance for the fact that his undertaking was less appalling. Mr. McGinn's make-up was also extraordinarily true to life. David R. Young gave a fairly good picture of the equally turbulent and blustering Joe Hooker, yet was not precisely in the same class. Maude Granger was an extremely natural and homelike Mrs. President, with a marked fondness for having a finger in the political pie; Daisy Lovering as Kate Morris was a perfectly delightful ingenue. Malcolm Duncan appeared as a most effective hero and lover, but the villain of W. H. Pascoe was a little too typically "heavy." Doorkeeper and negro were both well done; and even Master George Clarke as "Tad" Lincoln came in for a well-merited share of the applause. The true patriotism this play inspires is more commendable even than the production itself.

New Amsterdam—Richard Mansfield.

Owing to frequent and urgent requests, on Monday, March 26, Richard Mansfield revived The Scarlet Letter, first performed at Daly's in December, 1892. The cast included the following players:

Governor Bellingham	Clarence Handyside
Rev. John Wilson	Sheridan Block
Roger Chillingworth	A. G. Andrews
Rev. Arthur Dimmesdale	Richard Mansfield
Captain Hiram Weeks	Leslie Kenyon
Master Bracket, jailer	Henry Wenman
Hester Prynne	Florence Rockwell
Dame Hartley	Vivian Bernard
Mistress Barlow	Alma Hathaway
Mary Willis	Irene Prahar
Little Pearl	Ory Dimond

Nathaniel Hawthorne was a dreamer of dreams, a man with a subtle fondness for the sombre, the mysterious, the semi-occult, and, above all, the introspective spirit that lives in man. The Scarlet Letter, possibly the greatest of his works, is not based on the supernatural fantasy which serves as inspiration and kernel for so many of his masterpieces; yet it is pervaded with the same gloomy atmosphere, it moves with the same intellectual deliberation, it exhales the same breath of crime, suffering and futile penitence. The Scarlet Letter is at once too vital and too vague a quantity for theatrical presentation. The drama is the tragedy of mental torture, a play of thoughts rather than actions; a purely intellectual strife culminating in what is essentially an intellectual retribution, evades dramatic interpretation except it be symbolised. There is, however, nothing symbolic about The Scarlet Letter; it is real life most poignantly portrayed from an introspective point of vantage, real life as seen in the dull twilight of a dark winter's evening. Though there be no trace of actual similarity between the two characters, the agony of Arthur Dimmesdale, like the anguish of Denmark's sable Prince, is founded and reared on the tragedy of perpetual indecision and vacillation. Throughout the play the relations of the characters to one another do not materially change. Hester is already betrayed before the rise of the curtain; her husband forthwith fathoms the secret of her guilt, and in the second act confirms his suspicions as to the identity of her seducer, being already engaged in his diabolical plot of damning a human soul—which, again, suggests Hamlet's reason for not murdering the King at prayer; only in the concluding scene and at the point of death does the minister muster the courage to proclaim his sin from that same scaffold where Hester had stood in pilloried degradation. The way of the transgressor was hard—especially in Puritanical New England. The playwright, who was not able even to reflect the creative spirit of the author, felt obliged to introduce certain original episodes in the shape of low comedy romance. He could not reproduce sufficient psychic and philosophic tension to magnetise his composition; he sought for action—and is scarcely to be blamed if he found himself baffled by the elusive and evanescent nature of his task. Hawthorne himself had the critical perspicacity to judge his work unfit for dramatisation; when an author is ready to concede the limitations of his own product other students are surely justified in sustaining the decision.

The acting possibility of The Scarlet Letter obviously depends on the capability of the players to manifest that sort of feeling, which, for lack of a better name, is ordinarily classified as "suppressed emotion." A cold exterior must continually reveal a white heat of underlying passion; apparent unresponsiveness must spell the alpha and omega of heroic self-constraint. Mansfield does this with the consummate skill of artistic genius. Twice or thrice he has an opportunity to give himself rein—as in the midnight scene with Hester on the scaffold before his tormentor discovers the scarlet letter, twin to that which Hester wears upon her bosom, hidden in his own shame-stricken breast. With these few moments of passionate revelation as a background, Mansfield convinces the beholder of the torture he is undergoing even in moments of seeming passivity. It is a splendid feat of histrionic art and instinct nobly achieved. The scene of his ultimate confession, when the demon of secrecy has succumbed to the potency of remorse, is stupendous—all that it should be, perhaps even all that it could be. But Mansfield himself is many things which most performers are not and never can be; his pre-eminence on the stage testifies to the unique calibre of his attributes and attainments. Moreover, in this role, he conquered the more salient mannerisms that detract from certain of his impersonations. Arthur Dimmesdale, weak even in his wickedness, is far from being his greatest character, but seldom has he so fully displayed his power to grapple with artistic difficulties. Florence Rockwell as Hester, despite an obvious sincerity of intention, failed to be convincing in her impersonation; she dealt in the counterfeit coin of conscious elocution and conscious—as well as conscientious—effort. She could not entirely uphold the burden of that moral elevation which transforms an adulterous tale into a history of martyrdom. As competent an actress as she indubitably is may now and then be lifted into an atmosphere too rarefied for her artistic constitution. A. G. Andrews did quite as well as could have been expected, better than one would have anticipated, with the aged and vindictive husband, whose atrocious mental deformities are not thoroughly plausible even in the descriptive pages of a recognised classic. Henry Wenman proved himself an admirable comedian, and Irene Prahar, as the one sympathetic Puritan maiden—for even these religious dames cannot all have been cut from the same stiff canvas—gave a delightful performance. Other members of the cast afforded a fairly even support. Since its original presentation this drama has undergone a number of minor alterations, but if it is ever to become a standard a major operation, little short of annihilation and re-creation, is still emphatically in order.

Mr. Mansfield's Richard III on March 30 proved again his popularity in this character and also proved that the role may be considered one of the strongest in his repertoire. The audience was notable both for its size and the number of prominent people present. The supporting company, cast practically the same as last season, was seen to advantage. It included Arthur Forrest as Buckingham, Sheridan Block as Richmond, Leslie Kenyon as Catesby, Florence Rockwell as Lady Anne, and Alma Hathaway as the Duchess of York.

The Scarlet Letter was repeated on Saturday afternoon, and the repertoire for the other days of the week was: Tuesday, Dr. Jekyll and Mr. Hyde; Wednesday, Don Carlos; Thursday, Beau Brummel; Friday, Richard III.; Saturday night, Don Carlos. This week's repertoire will be as follows: Monday, Dr. Jekyll and Mr. Hyde; Tuesday, The Misanthrope; Wednesday, A Parisian Romance; Thursday, Ivan the Terrible; Friday, Don Carlos; Saturday matinee, Beau Brummel; Saturday night, The Merchant of Venice.

Irving Place—The Night of Love.

Comedy in four acts by M. Baumfeld. Produced March 26.

Mascavallo	Harry Walden
Ralph Knickerbocker	Max Hanseler
Mrs. Ralph Knickerbocker	Marie Elerschner
Blanche	Hedwig v. Ostermann
Andrew Knickerbocker	Hermann Rudolph
Mrs. Andrew Knickerbocker	Georgine Neuendorff
Cotrell	Otto Meyer
Mrs. Cotrell	Elise Buchner
Allenhurst	Jacques Horwits
Mrs. Allenhurst	Anita Herbert
Hedden	Frans Herterich
Kenworth	Louis Koch
Mrs. Kenworth	Marie von Wegern
Winthrop	Heinrich Habrich
David Samuel McClatche	Gustav v. Seyffertitz
Baroness Pigiaoff	Marie Reichardt
Miss Diggens	Berta Stadtler
Miss Duncan	Amanda Blum
Miss Hilton	Stefanie Angelo
Miss Kingsley	Anna Sander
Miss Reynolds	Sophie Grosser
Roda Lamberton	Marie Reisenhofer
Mrs. Van Zandt	Elizabeth Arisans
Mrs. Haselwood	Lina Hanseler
Mrs. Finegan	Margarete Schelling
Miss Yonkers	Erna Bruhn
Miss Portsmouth	Anna Segelken
Riverdale	Carl Knaack
Boyd	Hermann Gerold
Miss Tibbits	Jo Hegyi
Smartest	Otto Ottbert
Watchclock	Willy Frey
Servant	Willy Wertheim

At the Irving Place Theatre The Night of Love, a comedy in four acts by M. Baumfeld, was presented for the first time on any stage on the night of March 26. A tremendous audience was in attendance to do honor to Harry Walden, whose benefit it was. The author, the New York correspondent for several foreign newspapers, appeared in response to calls for him. It is a question how much of the enthusiasm displayed was meant for the play. The title would lead one to expect a vividly erotic concoction, which it is far from being. The scenes of the play are laid in New York, but the American atmosphere is absolutely lacking, unless frequent reference to the money-making predilections of our fellow-countrymen can be said to constitute such an atmosphere. The characters are all superficially drawn. The only feature easily recognisable as being especially ours and of us was the make-up of several of the actors. For instance, we had before our eyes the lineaments of Chauncey Depew and William H. Vanderbilt.

The author evidently could not keep his material well in hand. He began his play farcically, then shifted over into psychological drama, and, with another turn of the wrist, ended as he had begun in a highly farcical vein. These changes were bewildering, to say the least. They came unexpectedly, without any why or wherefore, and sometimes produced results not intended by the author. There is a scene near the close of the third act which, if it occurred in the kind of play to which it belongs, would have been powerful, but placed amid incongruous surroundings in The Night of Love, it aroused laughter.

The play is too long. There are long stretches of tiresome dialogue which could be advantageously cut. Mr. Baumfeld deserves much credit for certain scenes, which are very bright and very well written, particularly the one in which Mascavallo cajoles the teachers into signing the apology to Roda. The idea of incorporating so unpromising material as the abilities of a composer is decidedly original and a capital subject for farcical treatment. Furthermore, the bit of psychology before referred to could be elaborated to excellent purpose in a problem play.

Mascavallo, an Italian composer, comes to New York and is received most kindly by Ralph Knickerbocker, a prominent banker. The composer accepts a commission to write an opera, to be produced at the home of the Knickerbockers. In this opera Blanche Knickerbocker, Frank's daughter, is to sing. A strong attachment quickly springs up between her and the young Italian. On the night of the opera's production Andrew, Ralph's brother, first learns that the lion whom he had expected to roar first at his own house has been pre-empted by his brother. As might be expected, he feels exceedingly bitter toward the composer. David McClatcher, a financial king, suggests that it would be a good business proposition to capitalise Mascavallo and incorporate him. His scheme is approved by the others, who immediately subscribe for shares. The composer strongly objects, but he finally yields at Blanche's solicitation. A conservatory is established, with a large corps of teachers, and the composer at its head. Among the teachers is Roda Lamberton, a fascinating woman with talents of the highest order. She has joined the staff at the request of Andrew Knickerbocker, whose plan is to have Mascavallo fall in love with her. This love, he expects, will enervate the composer and make him incapable of good work and in the end ruin him. The plan works beautifully. Every one at the conservatory hates Roda and plots to have her discharged, but her lover always manages to have her retained. He is taken up by society and spends much of his time attending to social duties. He is never in the humor for work between his social diversions and his love for Roda. Finally he goes away on a vacation and finishes an opera called The Night of Love, which he considers his magnum opus. While he is away scandalous stories about him are spread broadcast by his enemies. It is plain to all that, unless his opera is favorably received by the directors of the company, he will lose his position. On his return he submits his opera to Blanche, who laughs at it. Previously she has warned him against Roda. Blanche's criticism opens his eyes a bit to his situation. He begins to think that, after all, the opera is pretty poor stuff. When Roda, who has, contrary to Andrew's plan, fallen in love with Mascavallo, tells him under what circumstances she has come to the conservatory, he indignantly repulses her. He sees that the opera, composed in the throes of an unholy love, is utterly worthless. He decides to resign his position and in the future do good work without any extraneous support. At the directors' meeting he offers his opera, which is enthusiastically received. Nevertheless he resigns, to the great pleasure of Blanche. The understanding, when the curtain falls, is that a marriage between Blanche and Mascavallo will follow.

The comedy requires a very large cast. The company did well with difficult material. Harry Walden played Mascavallo straightforwardly and earnestly. He made the musician as lovable a character in the eyes of the audience as in those of the pupils of the conservatory. A certain nervous sensitiveness, in keeping with Mascavallo's profession, was well denoted. Marie Reisenhofer was a charming Roda. Her acting, particularly in the lighter scenes, deserves the highest praise. Sophie Grosser played Miss Reynolds, a young pupil at the conservatory, in delightfully girlish fashion. Gustav von Seyffertitz was David McClatche. The part did not give him much of a chance, but he made the most of it. Carl Knaack did a fine piece of character work in the role of Riverdale, a teacher at the conservatory. Willy Frey and Otto Ottbert made very amusing reporters.

A WET ADVENTURE.

Farce in four acts, by Leopold Krenn and Karl Lindau. Produced March 29.

Eduard Schopflechner	Willy Frey
Amanda	Elisabeth Arisans
Fritz	Franz Erlan
Franz Knopf	Frans Kierschner
Amalie	Erna Bruhn
Martin	Carl Knaack
Eveline Jurgens	Amanda Blum
Pinorelli	Rudolph Koch
Federl	Gustav v. Seyffertitz
Susanne	Marie von Wegern
Emma Hofschiller	Jo Hegyi
Madame Plesinger	Georgine Neuendorff
Anna	Marie Reichardt
Canari	Jacques Horwits
The Director	Heinrich Habrich
The Inspector	Willy Wertheim
The Manager	Hermann Gerold
Pappe	Louis Koch

A pleasant bit of foolishness is A Wet Adventure, a farce in four acts, by Leopold Krenn and Karl Lindau, acted for the first time at the Irving Place Theatre last Thursday night. Its success was evident from the running accompaniment of laughter which never let up throughout the performance. There is nothing particularly new in the play, but this is forgotten in the light of the able treatment it received at the hands of Herr Conried's company. It can be honestly said that nowhere in the city is a better band of farceurs to be found. From the highest to the lowest, every one seems to catch instinctively the proper spirit and there is a total absence of perfunctoriness. Above all, the team play is worthy of admiration.

The Wet Adventure befalls Schopflechner, a wealthy Viennese, who, while out boating with an actress, fell overboard and was rescued by a stranger. The story appears in the newspapers the next day, but without the mention of any names. Schopflechner is in doubt as to how he shall explain his drenched clothes to his wife, Amanda. He calls up a friend on the telephone and asks what he is to do. Federl, a theatrical costumer, is a tenant of Schopflechner and he comes to his landlord's house to make excuses for the non-payment of his rent, which is always in arrears. The tailor accidentally overhears the telephone conversation and decides to make use of the information so gained. Schopflechner explains to his wife and his son Fritz that he is the rescuer spoken of in the newspaper story. At this point Federl appears and pretends that he was the man rescued. He vows he will never leave his preserver, who, of course, is not in a position to tell the truth. Eveline Jürgens, Schopflechner's companion in the boating episode, turns up at her admirer's house in quest of rooms. Schopflechner is greatly frightened. He directs Federl to represent himself as the owner of the house and to get rid of the actress by hook or by crook. Instead, the tailor hires rooms to her. Fritz, the son of the family, is in love with Emma Hofschiller, a chorus girl, Federl's niece. His father, however, has other plans for him. A bride has been chosen for him in the person of Amalie Knopf, a cloth merchant's daughter. At a rehearsal of the new opera, in which both Eveline and Emma are to appear, Eveline succeeds in having the chorus girl's only song taken away from her. In consequence Emma throws up her part in disgust. Through Federl she gets a place as a servant in Schopflechner's house, where she endears herself to all. Eveline falls and is obliged to leave Vienna for the road. Fritz finally plucks up enough courage to tell his parents of his love for Emma. Knowing Emma as they do, they consent to the marriage after they have heard that Amalie has eloped with Pinorelli, the tenor.

The best impersonation of the evening was that of Emma, played by Jo Hegyi. She sang a clever song, "I Know the Men," very well indeed. Gustav von Seyffertitz as Federl was in his element, by which is meant that he had abundant opportunity for horse-play. That he was very funny goes without saying. Willy Frey was an unctuous Schopflechner.

At Other Playhouses.

ACADEMY OF MUSIC.—The Darling of the Gods, with Percy Haswell in the role of Yo San, formerly played by Blanche Bates, played a week's engagement at this house to large audiences. Robert T. Haines, as Kara, repeated the success he has made in this role, and Frederick A. Thompson was particularly strong as Zakkuri. Mrs. Fiske and the Manhattan company begin this week a limited engagement at this house. For two weeks only they will appear in Leah Kleschna, which Mrs. Fiske presented for the greater part of last season at the Manhattan. Since leaving New York Mrs. Fiske and her associates have made an extensive tour of the country, and in Leah Kleschna have duplicated their New York success in practically every large city in the country. The present engagement will give New Yorkers their final opportunities to see this play in the hands of Mrs. Fiske. She has acted it nearly five hundred times, and it is beyond question the most popular offering of her career. This is Mrs. Fiske's first engagement at the Academy of Music, and Leah Kleschna would seem to be an admirable vehicle for her appearance before the vast clientele of the famous playhouse. The cast and production will be identical with that at the Manhattan. The notable group of players with which Harrison Grey Fiske has surrounded Mrs. Fiske remains intact, and still includes John Mason, George Arliss, Frederic de Belleville, William B. Mack, Clara Bogel, John Emerson, Charles Terry, Henry Judson, James Morley, Fernanda Elison, Emily Stevens, Belle Bohn, Mary Maddern, and Martha Roberts.

PROCTOR'S 125TH STREET.—Mlle. Marni drew excellent houses, with Beatrice Morgan in the leading role, assisted by Paul McAllister as De Saverne, William Norton (who is very popular here) as St. Germain, Harry Hilliard as the Prince, and the other members of the company in original roles. Agnes Scott made a hit with an interpolated song. The olio included Edna Luby, Luigi Dell Oro and Harper, Desmond and Burrows. This week, Old Heidelberg.

THIRD AVENUE.—The Black Hand was the attraction last week, played by the following cast: Edwin Mordant, Roy King, Edmund Abbey, Charles Garfield, James Short, Harry Bartell, Charles Reichards, Harry Claire, Maude Atkinson, Ollie Halford, Alma Mae Totten and Kathryn Purnell. This week the theatre becomes a vaudeville house, under the management of J. Austin Fynes.

HARLEM OPERA HOUSE.—Robert B. Mantell played a successful engagement last week, presenting his repertoire as follows: Monday and Friday nights, King Lear; Tuesday night and Saturday matinee, Macbeth; Wednesday night, Hamlet; Thursday night, Othello; Saturday night, Richard III. This week, Just Out of College.

PROCTOR'S FIFTH AVENUE.—Rupert of Hentzau scored a hit with the patrons last week, and excellent work was done by A. H. Van Buren in the leading role, Amelia Bingham, Isabelle Evesson, Gerald Griffin, Robert Cummings, H. Dudley Hawley and others. This week, Candida.

JOE WEBER'S.—Twiddle Twaddle and The Squaw Man's Girl of the Golden West continue to please capacity audiences. E. J. Connolly has made an especially strong impression by his accurate imitation of Frank Keenan.

GARDEN.—Raymond Hitchcock in The Galloper closed his long engagement at this theatre Saturday night and started on a road tour. The College Widow began a limited engagement last night.

WEST END.—'Way Down East packed the theatre at every performance last week. On Monday night souvenirs in commemoration of the 2,500th performance of the play were distributed. This week, In Old Kentucky.

LYRIC.—This is the last week of Mexicana at this theatre. Next week Louis Mann and Clara Lipman in Julie Bon Bon will have the house, and on April 16 Arnold Daly, in Arms and the Man, comes for an indefinite stay.

CASINO.—A matinee of Happyland, to which women only were admitted, was given on March 29. The doorkeeper and ushers were women, and all men were rigidly excluded.

MURRAY HILL.—More to Be Pitied Than Scorned, with Walter Wilson featured, was the bill last week. The Volunteer Organist is the current attraction.

YORKVILLE.—Rip Van Winkle was the offering by William J. Kelly's stock company last week, with Mr. Kelly in the role of Rip. This week Lord Chumley will be presented.

SAVOY.—Mr. Hopkinson was transferred to Fields' Theatre this week, and last night the English farce, It's All Your Fault, was seen for the first time in New York.

STAR.—My Tom Boy Girl, with Lottie Williams, drew large audiences last week. This week, Bedford's Hope.

GRAND OPERA HOUSE.—Frank Daniels, in Sergeant Brue, was a popular attraction last week. The Clansman this week.

THALIA.—Across the Pacific was last week's attraction, with Johnnie Hoey as the principal comedian. Chinatown Charlie this week.

BROADWAY.—The 100th performance of The Vanderbilt Cup was celebrated last night, and hand mirrors were given as souvenirs.

METROPOLIS.—Chinatown Charlie was favorably received last week. The Four Mortons in Breaking Into Society this week.

FOURTEENTH STREET.—Young Buffalo, King of the Wild West, was last week's attraction. Fast Life in New York this week.

NEW YORK.—Humpty Dumpty ended its engagement at this house on Saturday night. The Prince of Pilsen is the current attraction.

FIELDS'.—J. K. Hackett's tenancy of this house began last night, when Mr. Hopkinson was transferred from the Savoy.

AMERICAN.—In New York Town was well received last week. Custer's Last Fight this week.

LYCEUM.—The 150th performance of The Lion and the Mouse was celebrated on March 30.

CUES.

H. Grattan Donnelly has copyrighted his Carolina, a drama of Southern life, in four acts. It will be produced by Louis Miller.

Frank Patton has successfully undergone a serious operation at New York Hospital, and will be able to resume work in about two weeks.

The District Leader, a new musical comedy by Joseph E. Howard, will come to Wallack's Theatre on April 30, following The Squaw Man.

Earle C. Simmons, lately with Mitchell's Players, was successfully operated on for appendicitis at the Newport (R. I.) Hospital on March 29.

Gus Hill has secured William Ritchie and his London Pantomime company for the pantomime comedy, Around the Clock. There will be fifty people in the company.

A daughter was born to Mr. and Mrs. O. W. Courtney (Mlle. Jeanette) at Chicago, on March 21.

J. Heron Miller has assumed the role of Wilton Ames in Brown of Harvard, replacing Walter Thomas.

THE LONDON STAGE.

The Beauty of Bath—Measure for Measure—Captain Brassbound's Conversion.

(Special Correspondence of The Mirror.)

LONDON, March 24.

This has been one of the busiest playgoing weeks we slaves of the pen have had for a long time. Therefore I must entreat MIRROR readers' patience while I endeavor to describe this extensive dramatic output of new productions and important revivals.

Imprimis, on Monday we were summoned to the Aldwych to witness the first performance of The Beauty of Bath, as written by Seymour Hicks and Cosmo Hamilton, with music by H. E. Haines and lyrics by Charles H. Taylor, and "presented" by Charles Frohman and the aforesaid Hicks.

The Beauty of Bath pans out as one of the most picturesquely, nay, most gorgeously, mounted musical plays ever seen on any stage. Also Hicks and his charming wife (Elialine Terriss—enormous favorites both) are supported by a fine company; some of them, indeed, are too good, for just fancy two such fine comic and pathetic actresses as Rosina Filippi and Sydney Fairbrother having to fritter away their abilities as a couple of old women characters in a modern form of musical play! I will cheerfully admit that The Beauty of Bath contains more story to the square inch than is usually the case in these musical mixtures. This story is avowedly based upon that of Sir Charles Wyndham's favorite play, David Garrick. But the idea is doubled, so to speak. Seymour Hicks and his brother, Stanley Brett, impersonate respectively Lieutenant Allington, a brave young sailor, and Beverley, a bold young actor. The heroine (the Bath beauty of the title) pretends to fall in love with the actorman, and then both brothers (at the request of the heroine's family) change places, the one arranging for the sake of the other to crush her actorolatry by behaving as Garrick does in the big dramatic scenes. An excellent feature in the story is that the Bath beauty (who knows her little way about) sees all through their machinations and keeps the game of spoof up merrily until finally she settles down with the sailorman, the one she has really always loved.

The story being so full and so good, it is a pity that it is much interrupted in the second act by such a number of topical and other songs that the dialogue resolves itself into a series of musiccues. Also methinks some newer form of chorus girl arrangement could have been found than the introduction of a group of show girls as "Bath buns," for they are only The Catch of the Season "Gibson girls" under another name. Likewise I think it is a pity that the energetic Hicks should both as author and actor slip in so many personal references to himself and other players. Still, allowing for all defects, The Beauty of Bath is a regular right down rollicking entertainment, full of lovely "Gainsborough" garbed figures, and I am glad to say that it already threatens to be a big success.

On Tuesday afternoon, at the Waldorf, next door to the Aldwych, Cyril Maude gave a very interesting old comedy revival. This was the younger Colman's play, The Heir at Law. In this the excellent character actor, Maude, played the eccentric classic quotation-ful Doctor Pangloss, LL.D., and A.S.S., and proved a truly droll and truly artistic successor of your late fine broad comedian, John Sleeper Clarke. I saw Clarke play Pangloss more times than I care to count, and each time I laughed more than before. Maude is even better than Clarke, inasmuch as he is less extravagant. His support included Harry Nicholls as Zekiel Homespun, Mary Brough as Deborah Dowless, Madge Crichton as Cicely Homespun, and E. C. Matthews, very fine, as the Irish servant, Kenrick.

During the week we have also had to sample the revival of G. Bernard Shaw's wittily written, but very undramatic comedy, Captain Brassbound's Conversion, at the Court. This revival was chiefly remarkable for the fact that the ever-delightful Ellen Terry as Lady Cicely Waynefete was more delightful than ever; that Frederick Kerr did all that could possibly be done with the character of the Pirate Brassbound, and that your James Carew (a fine actor, James) played as it should be played the American sea captain, whose dialect our Shaw (feeling himself quite Super-Shaw) has attempted to write phonetically and with such astounding verbal results. If you have a copy of the play by you just try to read G. B. S.'s American dialect.

On Wednesday Sir Charles Wyndham revived at the theatre named after him the twenty-year-old farcical comedy, The Candidate, in the adaptation of which from Le Deputé de Bombignac Justin Huntley McCarthy was supposed to have taken so extensive a hand. The Candidate has been brought up-to-date by sundry hot political japes, which almost served to disguise the play's old-fashionedness. Sir Charles as the aristocratic conservative candidate, Dennis Eadie as his socialistic secretary (originally played by George Giddens), and Rutland Barrington in poor old Blakeley's part, Barnabas Goodeve, were the principal scorers. Mary Moore did not take part in the cast.

Sir Charles can play only a few weeks' longer as he must tour in our Isles and on your continent. The next production at Wyndham's will be a new musical play, to be produced by Frank Curzon. It is written by Leedham Bantock and Arthur Anderson and set to music by Howard Talbot. Its present title is The Girl Behind the Counter.

In connection with Manager Otho Stuart's new Shakespearean venture at the Adelphi on Tuesday—namely, Measure for Measure—a good deal has been written as to the play not having been performed for so long. Some have stated that it has not been seen on the London stage since Adelaide Neilson revived it at the Haymarket thirty years ago, with Charles Harcourt as Angelo, H. B. Conway (long incapacitated from stage work) as Lucio, Old Howe as the Duke, Everill as Elbow, Buckstone as Pompey, and Charles Warner as Claudio. As a matter of fact, Measure for Measure was played several times in London a few years ago—namely, by the Elizabethan Stage Society and by Mrs. Lancaster-Wallis, who toured a while with the play. But even allowing for these performances the fact remains that Measure for Measure has been kept longer on the shelf than most of its author's works. For my part, I do not marvel at the stage-player's neglect of this play so much as some appear to do. Although (as all who know their Shakespeare know) it contains some of the author's noblest lines, and although the treatment of its somewhat "sexual" story forms a beautiful and moral lesson, yet it must be confessed that taking it altogether it is not by any means a good acting play. It has no big, stirring situations, but in certain scenes anyway is really what W. S.'s rival G. B. S. would call a "discussion." Thus, when the play has been revived, it has generally been for the exploitation of a star actress, for it is absolutely a "woman's play," certainly in a histrionic sense. Sarah Siddons, Eliza O'Neill (afterward Lady Becher), Helen Faucit (afterward Lady Martin), and the black-burning eyed Miss Glyn from time to time seized upon the character of Isabella, the last-named actress taking in largely portions of the piece into her famous "readings" repertory. But the play never caught on as a play.

Not to put too fine a point upon it Measure for Measure is only epoch-making as regards the following features:

(A) Sweet William's attack (via the prenzie Angelo) on the sourer Puritans of his day.

(B) His embodiment (in a few heart-searching lines here and there) of the true spirit of the Gospel.

(C) His anticipation of the larger hope "theory."

(D) The frequent "recrudescence" of great thoughts, largely included in Hamlet; and (E) lastly, Measure for Measure is one of the finest object lessons as to the masterly manner in which Shakespeare could treat material which he had stolen, or (as he taught Pistol to put it) "conveyed."

Only those MIRROR readers who have come across the first Measure for Measure play of the spacious days of Great Elizabeth can realise both the extent of the deer stealing dramatist's "conveyings" in this connection and the marvelous way in which he had manipulated them. The above mentioned first Measure for Measure play is in ten acts! That is to say, in two parts of five acts each, and is attributed to George Whetstone, a kind of playwriting hack who published it "over against St. Sepulchre's Church without Newgate" when Shakespeare was fourteen years of age. This Whetstone (not to say "Whelkstall") play's full title runs thus:

The Right Excellent and Famous Historye of Promos and Cassandra divided into Comical Discourses. In the first parte is shown the unsufferable Abuse of a lewde Magistrate, the Vertuous Behaviours of a Chaste Ladye; the uncontrowled Lewdness of a favoured Curtisane, and the Undeserved Estimation of a Pernicious Parasyte.

In the second Parte *is discoursed the Magnaminitye of a Noble Kynge; in Checking Vice and Favouring Vertue; Wherein is Showne the Ruyne and Overthrowe of dishonest practises with the advancement of Upright dealing.*

Concerning the plot of this piece it is enough to say that Promos (afterward Angelo) Lord of Julio, a subject of King Corvinus of Hungary and Bohemia—had condemned Andrigo (subsequently Claudio) to be beheaded for having made too free with his betrothed, namely, Polina, later called Juliet. Andrugio's sister Cassandra is the Isabella of Whetstone's play, and when she pleads for her brother's life "the lewde Magistrate" promises to accede to her request if she will accede to his. Which is that (in order to "clear his cloudes of care") she will come to his court "clothed as a page."

Says he, "Yeelde to my wille, and then Commande even what thou wilt of me. Thy brother's life and all that else may with they liking gree."

The chief difference between the story of Whetstone's play and that of Shakespeare's is that the heroine (garbed in a somewhat less Monna Vanna-like costume) gives up her chastity to the "lewde" one, who promptly repudiates her. Anon, however, the King commands the Villain "to make of honest woman of her," and then to go and be beheaded, but Cassandra pleads for him and all ends happily.

Now, Shakespeare has used almost the whole of Whetstone's situations without adopting any of his crude form of characterization, and of course without using a single line of Whetstone's rhymes "Butter-woman-rank" to market dialogue.

Measure for Measure has always to be Bowdlerised for public performance. A few weeks ago MIRROR readers were informed by me how Actor George Foss had prepared a cut version for the use of the play-acting students of Oxford University, and that even then certain Oxonians had been much shocked at the play. In the version which Actor Oscar Asche has prepared for the Adelphi (a version bound up with the Temple edition and given away to all comers on Tuesday) there has been overmuch "Bowdlerization" in some places and not enough in others. For example, while in a certain scene the word "Lechery" is changed to the comparatively meaningless word "gallantry," there are retained certain blunt and broad phrases which I need not repeat. Thus the Adelphi bowdlerizer, while straining at some verbal gnats, has contrived to swallow several verbal camels.

In one other respect, too, I do not agree with his version—which is that he has retained Mistress Overdone, a needlessly offensive character, and has omitted Claudio's unfortunate premature bride. In the recent Oxford version Revisor Foss acted in the reverse way, and so added to the play's pathetic interest. On the whole, however, Asche has performed the necessary chopping well. It was the "changing" that worried me. I mean that the dropping of the tableau curtain after every one of the ten scenes worried me (and many others) and thus separated the play into as many divisions as old Whetstone's.

Manager Otho Stuart has mounted the play picturesquely. Of course it does not lend itself to such a "beautiful setting" as he gave us in A Midsummer Night's Dream, one of the best mounted and best played Shakespearean revivals seen for years. Nor can it be said that Asche and Lily Brayton are so well suited as they were in the Adelphi's previous two Shakespearean ventures. Of course neither of these two deservedly popular players can do anything badly. Asche's acting of this stern "prenzie" Puritan lacks something of realism—for so fine an actor. The clever Oxford amateur who played it a few weeks ago seemed to me much more than the intense Pharisee. Lily Brayton is better than her husband, Asche, not only because the part affords stronger acting opportunities, but after her beautifully played early scenes she became unduly dramatic and at times imparted such a glare into her fine eyes that Isabella seemed quite a little tigress—yes, even before the time when she vows to "tear out the eyes" of Angelo. In the last scene Miss Brayton again played pathetically, but on the whole she has been seen to greater advantage. One of the best impersonations was the Vincentio of Walter Hampden (American born), who gave his many long speeches with fine elocutionary effect. Alfred Brydone, always a sound Shakespearean, was a notable Escalus, and H. R. Hignett was a good Provost. The Claudio and the Lucio of Harcourt Williams and R. Ian Penny, respectively, came out as though the former actor was a double of Martin Harvey and the latter a double of Tree. Both, however, were excellent in the more serious passages. Charles Rock as Pompey, Edmund (son of Lewis and Florence Waller) as Froth, and Charles Ketts as Elbow may perhaps be excused for Clowing somewhat, for the humor of these characters is not of the Bard's best.

If it has done nothing else, the revival of Measure for Measure has not only caused a large number to read this great dramatic moral sermon; it has also aroused quite an extensive newspaper discussion.

Drury Lane's great pantomime, Cinderella, finishes to-night. Your sweet citizeness, May de Sousa, who made such a big success in the name part, will next appear in a new revue at the Royalty. The wondrous Anglo-French comedian, Harry Tragson (also from old Drury) will play the name part.

For Drury Lane's next Autumn drama Manager Arthur Collins has again fixed with Hall Caine, who has selected for the basis of this drama his popular drama, The Bondman. Cyril Maude's next new production, Shore Acres, is now being rehearsed for the Waldorf. And Maude may revive Captain Marshall's delightful comedy, The Second in Command.

Jessie Millward has, I learn, just arranged that her next production at the Scala will be an adaptation of Francis Neilson's powerful novel, Madame Bohemia. It has just been settled that the Scala shall next August pass into the hands of Marshall Moore, the clever stage manager of the huge London Coliseum.

The only new play at present billed for next week is Maurecette. H. B. Irving's adaptation of the new French play, Jennesse. This is to be given next Saturday at the Lyric. In due course young Irving will present himself in your hospitable States, appearing in this piece and in certain of his late distinguished father's most notable characters.

Martin Harvey will produce the new Irish drama called The Rapperee Trooper at New Castle on April 26.

GAWAIN.

GRACE VAN STUDDIFORD SUED.

Suit was entered on March 26 by the Shuberts against Grace Van Studdiford, the complaint alleging breach of contract and setting damages at $25,000. It is claimed that Miss Van Studdiford's withdrawal from the cast of Lady Teazle compelled the Shuberts to close the season of that opera and cancel all bookings, including one which provided for a run of the piece at the Academy of Music in New York. The suit will come to trial during the present term.

BENEFIT AT THE HUDSON THEATRE.

An entertainment for the benefit of the Vassar Students' Aid Society, New York branch, was given at the Hudson Theatre yesterday afternoon. The plays given were The Mallet's Masterpiece, by Edward Peple; Adonia, by Eva Dennison; Thliotias, by H. R. Roberts; Dasta, by W. J. Montgomery, and The Land of the Free, by William C. De Mille. A full account will be given in next week's MIRROR.

THE THEATRE IN PARIS.

Theatre Royale—Old Heidelberg in Paris—The Death of Tintagiles as Opera.

(Special Correspondence of The Mirror.)

PARIS, March 24.

To begin from the bottom: In the Rue Royale, in the neighborhood of fashionable restaurants, there exists a theatre—en miniature, in the strict sense of the word. It is capable of seating about 200 people, but it can boast of several boxes, among them two or three so arranged that its occupants may view the proceedings on the stage without being themselves visible to the balance of the audience. It is the Theatre Royale, which regales its patrons with several short plays nightly, generally including a pantomime, for M. Paul Franck, who, together with his brother, manages the place, is particularly gifted in the mute art. In the Zingara he represented a young artist who is attracted by the voice of a gypsy girl singing in the street. He opens the window and beckons her to come up. Enter Mlle. Guett, pretty as a picture in gypsy garb. She dances for the admiring artist and earns a beautiful scarf as reward. It inspires her to greater efforts, which net her a couple of rings. She dances some more by way of gratitude, and the artist considers the moment opportune for declaring his love. But our gypsy is a model of virtue. As she feels his arm stealing around her supple waist she draws a dagger, and in the next moment is gone. The artist finds his power of speech and exclaims, a sadder but a wiser man: "I should not have given her diamonds so early in the game!"

The very gracefully acted little pantomime came as a short intermezzo between two playlets, Le péril jaune and Le Gardien de Square. In the former we find a young husband going off hunting for a day. The manner in which his charming young wife helps him to get ready and her anxiety that he may not miss the train all plainly bespeak her desire to be rid of him, if only for a day. Hardly has he left when "the other man" enters, but not the rival one has been led to expect. No—simply the hairdresser, whose duty it is to impart to madame's tresses that shade of blond which her husband in adoring admiration has fondly believed to be natural. Hardly have operations commenced when "monsieur," who has after all missed the train, returns. He finds the door bolted and sounds of commotion. When finally admitted he reads in his wife's confusion evidence of guilt, and proceeds to carry out his hunt—at home. In a moment the trembling "coiffeur" is found. "Ah, I shall kill you! You are the lover of madame!" The mistake is then explained, and monsieur begs pardon of his wife, declaring he loves her—and ever will—irrespective of the color of her hair. The plot of Le Gardien de Square was a shade less simple than this, but the attraction of plays of this sort lies in the nerve and abandon with which they are acted. Clever actors are employed at the Theatre Royale, and it enjoys a fine patronage.

Old Heidelberg, which long ago crossed the Atlantic, has only lately reached Paris. At Antoine's it was given a fine representation. Mademoiselle Sylvie was a vivacious and charming Catherine, while the role of the prince was well rendered by Maupré. No doubt the play will prove as popular as Taps has been with French audiences. Military plays seem to have a peculiar fascination in this country. Fire-au-flanc has a straight run of 500 nights to its credit, and seems strong enough to continue indefinitely. La Grimpette, at the Palais Royal, is another medley in which uniforms constitute the principal ingredient.

Two of Maeterlinck's plays have been set to music. Pelléas, by Claude Debussy, earned praise from musical critics and connoisseurs at the time. Now we have The Death of Tintagiles, music by M. Nanguès, performed aux Mathurins. However, it proved a less happy combination. Still, it was an interesting performance, thanks to the artistic interpretation given the different roles. Mademoiselle Georgette Leblanc as Ygraine sang and acted her part to perfection. In the closing act her tones of despair and anguish were so beautifully rendered as profoundly to thrill the audience. The poetic charm, the air of mysticism which pervades the play, was most carefully brought out in all its phases.

At the Renaissance, M. Brieux's comedy, Les Hannetons, was given an excellent rendering by Guitry, Guy and the inimitable Mlle. Polaire, who seemed cast for the role of Charlotte the madcap. She leads the poor, unsophisticated professor of natural history a dance. The plot would have sufficed for a brilliant one-act play, but being drawn out to the length of three acts made the pro rata share of each very meager.

The Comédie Française revived two plays of former days, Les Caprices de Marianne, by Alfred de Musset, and Le Marquis de Villemere, by George Sand. The former still proved up-to-date and was well received, but the latter is too utterly at variance with modern taste and should be shelved. Perhaps, as in fashions, its day may come again—some other day.

At the Opéra Comique Les Pêcheuse de Saint-Jean (The Fisherman of St. John's), music by M. Widor, book by Henri Cain, proved a pleasing attraction. The libretto is rather devoid of originality, but the music is full of force. In the songs of the fisherman it is the ocean that is heard in all its moods, the terrible predominating. The love songs are exquisitely tender, yet dignified. Mlle. Claire Friché as Marie Anne, Mlle. Coryle as Madeline, M. Salignac as Jacques and Vieuille as Jean-Puire shared the honors of the evening.

PASSEPARTOUT.

BERNHARDT IN TEXAS.

On Monday night, March 26, Sarah Bernhardt made her first professional appearance under canvas, at Dallas, Texas. She received even a greater ovation than had been expected. The occasion was as much a popular demonstration of the citizens of Texas against the arbitrary action of the Theatrical Trust in barring the great actress from all the available playhouses of the State as an appreciation of Bernhardt's art. Though the seating capacity of the tent was only 4,200, estimates as to the size of the audience range from six to eight or nine thousand. More than $11,000 was taken in at the box-office. All the railroads ran special trains, bringing in crowds from all the towns within a radius of two hundred miles. Fort Worth alone contributed fully a thousand persons to the audience. For the last reservation of seats hundreds of people stood in line for hours. The huge tent was supplied with every convenience, including a press gallery and a special telegraph and cable office—of which Sarah made good use by sending messages to her son in Paris and to numerous friends in this country; the stage equipment was precisely the same as that employed in New York city. No more appreciative and wildly enthusiastic crowd ever was present at a dramatic presentation. The play was Camille, and Bernhardt, inspired by the unique surroundings and the tremendous testimonial to her genius, infused the character with even a more superb tragic passion than is ordinarily seen in this most familiar and appealing of her impersonations.

On Tuesday night Bernhardt under similar conditions appeared before more than two thousand people at Waco. The special train bearing the company, tent and accessories arrived from Dallas early in the morning, and the crew, all experienced circus men, soon had the temporary stage and auditorium completely erected. Her engagement was under the auspices of the Waco Business Men's Club, and the play was again Camille.

On March 28, Wednesday, Madame Bernhardt was offered the use of the Opera House in Austin, and decided to avail herself of the regulation quarters. The Opera House belongs to the circuit controlled by the Trust, and it is stated that the offer of accommodations was made only after Attorney-General Davidson notified the managers that unless Bernhardt was permitted to play circuit houses he would at once institute proceedings against them under the anti-trust laws of the Commonwealth. The relief was welcome, since the tent had been drenched by a heavy rainfall. It is superfluous to add that the house was filled to its capacity. During the afternoon Madame Bernhardt visited the State Capitol, holding a reception in the hall of the House of Representatives.

GEORGIA WELLES.

Georgia Welles, leading woman of The Clansman, died on March 30 in the General Memorial Hospital, New York City. About a fortnight previous she was operated on for appendicitis, but the disease had reached an advanced stage, and from the first there was little hope of her recovery. Being stricken ill during her engagement in Baltimore with what was diagnosed as ptomaine poison, she nevertheless insisted on appearing the following Monday at the Harlem Opera House. On Wednesday her sister insisted that she be taken to the hospital. It is said that Miss Welles was a believer in Christian Science, and that her reluctance to accept medical or surgical attendance is responsible for her untimely death.

Georgia Welles was justly reputed one of the few best ingénue actresses in the country, for her charmingly "petite" beauty, her vitality, her sweet voice and her fascinating personality all seemed especially adapted to the roles in which she gave so many delightful impersonations. Though physically and singularly suited to this particular line of work, she never trusted to appearances, but worked cleverly and conscientiously in producing distinct characterizations. Miss Welles had all the advantages of good breeding and a complete education. She was born in South Bend, Kan., of a family not theatrical, though she herself is quoted as attributing ungratified dramatic ambition to her mother. She is said to have been regularly stage-struck by the time she was four years old, and a year later she had already made her first amateur appearance. Her parents not unnaturally sought to discourage her dreams of a professional career; nevertheless, after graduating from college at the early age of sixteen, she insisted on attending the Emerson College of Oratory in Boston, where she studied for a single season. She then came to New York with the intention of entering one of the strictly theatrical schools, but suddenly deciding that practical experience in repertoire was what she most needed, she managed to get a position in an inconspicuous Western company, where her inherent talent soon made itself manifest. For the season of '93-'94 she appeared as the ingénue of E. O. Towne's play, By Wits Outwitted, and immediately won critical recognition. In 1895 she was Charlotte Sloane in Two Colonels, Violet Tracy in The Passport and Marjory Denton Stillwell Hopper in Other People's Money, making a pronounced "hit" in the last named part.

During the season of '97-'98 she played some forty responsible roles with stock companies in Philadelphia, most of them of ingénue or soubrette characters; yet, though her work was in the main distinctly light if not frivolous, she proved herself a sympathetic actress in several more serious parts and firmly established her reputation for versatility by an excellent performance of Emelia in Othello. For the season of '98-'99 Miss Welles played successfully with the Frawley Stock company on the Pacific Coast, and during the summer appeared with the same company—that is to say, under the same management and still associated with Blanche Bates—in Washington. While in Washington she created the role of Rai Wasson in Private John Allen. Then, coming to New York, she became one of the most popular and deserving players at that time members of the stock company at the Murray Hill Theatre. While with the American Theatre Stock company a couple of seasons later, in addition to the vast number of standard roles she necessarily portrayed, she appeared as Ines in The Master-at-Arms, Madge Childress in Winchester and Maisa in Kit Carson, invariably with praiseworthy results. Among her other parts in New York City, given in chronological order, were Gabrielle Mandeville in Jeanne du Barri, Grace Santon in Lights of Home—one of Lottie Blair Parker's dramas staged at the Fourteenth Street Theatre—Mildred Grey in Two Little Sailor Boys and Paula in The Second Fiddle. On June 5, 1905, Georgia Welles played Ophelia to the Hamlet of Adelaide Keim at the Harlem Opera House, giving an interpretation that, though possibly a trifle deficient in classic subtlety, lacked nothing in sympathetic attractiveness. Her last role was the character of Elsie in that much discussed Southern drama which was recently seen at the Liberty Theatre—The Clansman. Whatever severe and just criticism may have been made of the play itself, Miss Welles for her individual work received only the commendation she merited.

The funeral of Georgia Welles was held at her late home in New York city, where she lived with her sister, on Sunday, April 1. The Rev. Thomas Dixon, author of The Clansman, delivered an address in which he lauded Miss Welles both for her beautiful personality and for her industry and ability in her profession. Many actors and actresses, especially those of the younger generation, were present. The interment took place on Monday afternoon.

GOSSIP OF THE TOWN.

Archie Selwyn expects to sail for Europe on April 21 for a short visit in England and France.

R. C. Gaige, of Selwyn and company, has secured the dramatic rights to Upton Sinclair's novel, "The Jungle," which has been the literary sensation of the year.

Madame Sembrich, Emma Eames and a party from the Metropolitan Grand Opera company occupied boxes at the Belasco Theatre, Pittsburgh, last Thursday evening to witness the performance of Leah Kleschna by Mrs. Fiske and the Manhattan company.

H. E. Humphrey was specially engaged to play Searbrow in The Girl I Left Behind Him, the opening bill for J. Frank Burke's Stock company, Fall River, Mass.

Lisle Leigh played Kate Denfield in Men and Women in the Forepaugh Stock company last week, and was especially engaged for that production.

An inventory filed with the Register of Wills at Philadelphia last week by George Learock and Jennie Ellison, of the estate of George Learock, who died in January last, places the appraisement of the personal effects left by the deceased at $13,105.68.

The Australian rights to The Prince Chap have been secured by J. C. Williamson.

Paul Orleneff, the Russian actor, who was arrested on a technical charge of grand larceny a week ago, has settled his misunderstanding with Joseph Goldstein, who brought the charge, and is now looking for another theatre for his company.

Violet Holmes will close her tour with Yon Yonson at Duluth, Minn., April 7, when she will leave for her home in San Francisco to rest for the whole of next season, her first long vacation in some years.

Charles Dillingham returned to New York on the *Amerika* last Saturday, after a visit to Madeira, Monte Carlo and London. While in London he made arrangements for Fritzi Scheff's appearance there in Mlle. Modiste next Spring.

The report of the death of Agnes Stone in Fairmont, W. Va., published in daily newspapers, was without foundation. Miss Stone is still with the Robin Hood company and in good health.

Several members of Victor Herbert's orchestra got wet on Sunday afternoon while rehearsing at the Hippodrome. John Thompson, the chief engineer of the building, was experimenting with the big platform that covers the tank, and, not knowing that there was anybody on it, started to lower it. The water was up to the knees of the musicians before they managed to escape.

Dr. Ludwig Fulda gave a reading from his own compositions at St. Louis on March 23, for the benefit of the memorial library for Washington University.

Theodore M. Morris, a recent graduate from the Stanhope-Wheatcroft school, has been engaged for The Stolen Story.

A slight panic was caused at the West End Theatre during a moving picture exhibition Sunday night by a fight between two men in the gallery. Several women fainted, but no one was injured.

Lora Rogers is visiting her aunt, Mrs. Corwin Burgess, at Marathon, N. Y., for a few days.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KEYS ([illegible] Bidner, mgr.): Berwick, Pa., April 3, Pittston 4, Binghamton, N. Y., 5, Utica 6, Watertown 7, Kingston, Can., 9, Hamilton 10, London 11, Chatham 12, St. Thomas 13, Stratford 14.
A CROWN OF THORNS (Phil Hunt, mgr.): Phoenix, Pa., April 3, West Chester 4, Trenton, N. J., 5-7, Jersey City 9-14.
A HOMESPUN HEART (Frank G. King, mgr.): Albany, Mo., 3, Marysville 4, Hopkins 5, Bedford, Ia., 6, Kent 7, Lenox 9, Greenfield 10, Fontanelle 11, Villisca 12, Afton 13, Creston 14.
A HUMAN SLAVE (Don Macmillan, mgr.): Defiance, O., April 4, Marion 5, Delaware 6, Bowling Green 7, Toledo 15-18.
A JOLLY AMERICAN TRAMP (H. P. Franklin, mgr.): Carthage, Mo., April 3, Galena, Kan., 4, Parsons 5, Paola 6, St. Joe, Mo., 8, Horton, Kan., 9, Atchison 10.
A MILLIONAIRE TRAMP (Fred C. Thomas, mgr.): Chicago, Ill., April 1-7.
A PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Farmer City, Ill., April 3, Lexington 4, Pontiac 5, Hoopeston 6, Coal City 7, Chicago, Ill., 8-14.
A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22-April 2.
A RACE FOR LIFE (P. H. Sullivan Amusement Co., mgrs.): Philadelphia, Pa., April 2-7, Washington, D. C., 9-14.
A RAGGED HERO (W. J. Fielding, mgr.): Hartford, Conn., April 2-4, Bridgeport 5, Elisabeth, N. J., 6, 7.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Toledo, O., April 1-4, Fostoria 5, Tiffin 6, Sandusky 7, Cincinnati 8-14.
A ROYAL SLAVE (West: Gordon and Bennett, props.; E. T. Stetson, mgr.): Centralia, Ill., April 3, Flora 4, Pana 5, Litchfield 6, Taylorville 7, Pekin 8, Decatur 9, Monticello 10, Bloomington 11, Pontiac 12, Ottawa 13, Streator 14, Aurora 15.
A ROYAL SLAVE (North: Gordon and Bennett, props.; Fred Miller, mgr.): Poplar Bluffs, Mo., April 3, Charleston 4, Fulton, Ky., 5, Hopkinsville 9, Madisonville 10, Earlington 12, Russellville 13, Bowling Green 14, Glasgow 16.
A ROYAL SLAVE (East: Gordon and Bennett, props.; C. W. Roberts, mgr.): Watkins, N. Y., April 3, Canandaigua 4, Perry 5, Batavia 6, Niagara Falls 7, Lockport 9, Medina 10, Albion 11, Sodus 12, Fulton 13, Oswego 14, Camden 16.
AN ARISTOCRATIC TRAMP (B: Kilroy and Britton, mgrs.): Detroit City, N. D., April 3, Perham 4, Aitkin 5, Cloquet 6, Superior, Wis., 7, 8.
ACROSS THE PACIFIC (C. E. Blaney Amusement Co., mgrs.): Providence, R. I., April 2-7, Boston, Mass., 9-14.
ADAMS, MAUDE (Charles Frohman, mgr.): New York city Nov. 2—indefinite.
ALDRICH, CHARLES T. (A. H. Woods, mgr.): Birmingham, Ala., April 2-7, New Orleans 9-14.
ALLEN, VIOLA (Charles W. Allen, mgr.): Omaha, Neb., April 3, 4, Kansas City, Mo., 5-7, Memphis, Tenn., 9, Birmingham, Ala., 10, Atlanta, Ga., 11, 12, Chattanooga, Tenn., 13, Nashville 14.
ANGLIN, MARGARET (Shubert Brothers, mgrs.): Chicago, Ill., March 25-April 7.
ARIZONA (David J. Ramage, mgr.): Pittsburgh, Pa., April 2-7, Cincinnati, O., 9-14.
AS TOLD IN THE HILLS (W. F. Mann, mgr.): Albany, N. Y., April 2-4, Cohoes 5, Herkimer 6, Utica 7, Palmyra 16.
AT PINEY RIDGE (M. O. Higgins, mgr.): Harrisburg, Pa., April 2-4, Reading 5-7.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Boston, Mass., April 2-14.
BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.
BEDFORD'S HOPE (Frederick Kimball, mgr.): New York city April 2-7.
BEFORE AND AFTER (Robt. Hunter, mgr.): Owensboro, Ky., April 3, Frankfort 4, Portsmouth, O., 5, Marietta 6, Fairmont 7, Pittsburgh, Pa., 9-14.
BELL, DIGBY: Chicago, Ill., April 2-14.
BELLEW, KYRLE (Liebler and Co., mgrs.): Cincinnati, O., April 2-7.
BEN HUR (Klaw and Erlanger, mgrs.): Binghamton, N. Y., April 2-4, Schenectady 5-7, Lowell, Mass., 9-14.
BEN OF BROKEN BOW: Columbus, O., April 9-11, Toledo 12-14.
BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): Toronto, Can., April 2-7, Ottawa 9-11, Brockville 12, Kingston 13, Peterboro 14.
BINDLEY, FLORENCE (B. E. Forrester, mgr.): Philadelphia, Pa., April 2-7.
BLANEY, HARRY CLAY (W. W. Woolfolk, mgr.): Brooklyn, N. Y., April 2-14.
BLUE GRASS (Frank Howe, Jr., mgr.): Trenton, N. J., April 7.
BORN IN THE BLOOD: Mount Vernon, O., April 3, Millersburg 4, Killbuck 5, Massillon 6, Barberton 7.
BROWN OF HARVARD (Henry Miller, mgr.): New York city Feb. 26—indefinite.
BURGESS, NEIL (David Towers, mgr.): Lewiston, Me., April 3, Rockland 4, Bath 5, Augusta 6, Waterville 7, Portsmouth, N. H., 9, Biddeford, Me., 10, Somersworth, N. H., 11, Concord 12, Franklin 13, Nashua 14.
CARTER, MRS LESLIE (David Belasco, mgr.): Chicago, Ill., March 26-April 21.
CHARLEY'S AUNT (W. N. Lawrence, mgr.): New York city March 19—indefinite.
CHECKERS (Cornelius Gardner, mgr.): Jackson, Mich., April 5, Bay City 6, Saginaw 7, 8, Hamilton, Ont., 13, London 14.
CHINATOWN CHARLEY (A. H. Woods, mgr.): New York city March 26-April 7, Pittsburg, Pa., 9-14.
COLLIER, WILLIAM (Charles Frohman, mgr.): Boston, Mass., March 12-April 7.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Jersey City, N. J., April 2-7, New York city 9-14.
CRANE, WILLIAM H. (Charles Frohman, mgr.): Buffalo, N. Y., April 5-7.
CROSSMAN, HENRIETTA (Maurice Campbell, mgr.): Dayton, O., April 4, Louisville, Ky., 6, 7, Indianapolis, Ind., 9.
CUSTER'S LAST FIGHT (Frank E. Rhodes, mgr.): New York city, April 2-7.
DALY, ARNOLD (Shubert Brothers, mgrs.): Baltimore, Md., April 2-4, Washington, D. C., 5-7, Philadelphia, Pa., 9-14.
DANGERS OF WORKING GIRLS (A. H. Woods, mgr.): Chicago, Ill., March 26-April 7, Hammond, Ind., 8, Indianapolis 12-14.
DAVID HARUM (Julius Cahn, mgr.): Detroit, Mich., April 2-7.
DESERTED AT THE ALTAR (Richard R. Fisher, mgr.): Perry, N. Y., April 3, Palmyra 4, Sodus 5, Oswego 6, Geneva 7, Amsterdam 9, Bennington, Vt., 10, Turner's Falls, Mass., 11, Springfield 12-14.
DIXEY, HENRY E (W. N. Lawrence, mgr.): Brooklyn, N. Y., April 2-7.
DOONE, ALLEN (Kennedy and Westfall, mgrs.): Toledo, O., April 1-4, Grand Rapids, Mich., 5-7.
DORA THORNE (A: Rowland and Clifford, props.): Hopkinsville, Ky., April 3, Clarksville, Tenn., 4, Murfreesboro 5, Columbia 6.
DORA THORNE (D: Rowland and Clifford, props.): Le Mars, Ia., April 3, Sheldon 4, Spencer 5, Cherokee 6, Fort Dodge 7, Iowa Falls 9, Hampton 10, Mason City 11, Osage 12, Charles City 13, Decorah 14.
DORA THORNE (E: Rowland and Clifford, props.): Huntsville, Mo., April 4, Macon 5, Kirksville 6, Hannibal 7, Quincy, Ill., 8, Centreville, Ia., 11, Albia 12, Oskaloosa 13, Ottumwa 14.
D'ORSAY, LAWRANCE (Daniel Frohman, mgr.): New York city March 5—indefinite.
DREW, JOHN (Charles Frohman, mgr.): Cleveland, O., April 2-7, Columbus 9, Springfield 10, Dayton 11, Zanesville 12, Youngstown 13.
EDESON, ROBERT (Henry B. Harris, mgr.): Baltimore, Md., April 2-7, Brooklyn, N. Y., 9-14.
EMERY, EDWIN T. (C. E. Cooke, mgr.): Centralia, Ill., April 3, Cairo 4, Bismark 5, Jefferson City 6, Council Bluffs, Ia., 7, Omaha, Neb., 9-11, Sioux City 12, Yankton, S. D., 13, Mankato, Minn., 14.
FAST LIFE IN NEW YORK (A. H. Woods, mgr.): New York city April 2-7, Philadelphia, Pa., 9-14.
FAUST (Porter J. White's; Olga Verne, mgr.): Emporium, Pa., April 3, Port Allegany 4, Johnsonburg 5, Corry 6, Oil City 7, Mercer 9, Alliance, O., 10.
FAVERSHAM, WILLIAM (Liebler and Co., mgrs.): New York city Oct. 23—indefinite.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): New York city April 2-21.
FLAMING ARROW (W. F. Jackson, mgr.): Memphis, Tenn., April 2-7, Nashville 9-14.
FRANKENFIELD, LAURA (Leon A. Gilson, mgr.): Laramie, Wyo., April 5, Boulder 7, Denver, Col., 8-14.
GALLAND, BERTHA (David Belasco, mgr.): Pittsburgh, Pa., April 2-7.
GALLOPS: New York city Feb. 12-April 14.
GEORGE, GRACE (William A. Brady, mgr.): Roanoke, Va., April 2, Lynchburg 3, Richmond 4, Newport News 5, Norfolk 6, 7.
GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Atlanta, Ga., April 2-7.
GIRL OF THE STREETS (Decker and Veronee, props.; Geo. F. Driscoll, mgr.): Bay City, Mich., April 1-3, Port Huron 4, Grand Rapids 5-7.
GREET, BEN (Franklyn Johnston, mgr.): Cincinnati, O., April 2-7.
GRIFFITH, JOHN (E. P. Phillips, mgr.): Newton, Ia., April 3, Washington 7, Fairfield 9, Pekin, Ill., 11, Kewanee 12, Princeton 13, Mendota 14.
HALL, HOWARD (Henry Pierson, mgr.): Baltimore, Md., April 2-7, Providence, R. I., 9-14.
HANS HANSON (James T. McAlpin, mgr.): Springville, U., April 9, Fairview 10, Mount Pleasant 11, Spring City 12, Salina 13, Richfield 14.
HAPPY HOOLIGAN'S TRIP AROUND THE WORLD (Joe Pettingill, mgr.): Newark, N. J., April 2-7, New York city 9-14.
HENDRICKS, BEN (Wm. Gray, mgr.): Seattle, Wash., April 1-7, Everett 9, Mount Vernon 10, Westminster, B. C., 11, Blaine, Wash., 12, Bellingham 13, Anacortes 14.
HER ONLY SIN (F. T. Wallace, mgr.): Canton, N. Y., April 3, Gouveneur 4, Ottawa, Can., 5-7, Montreal 8-14.
HIS FATHER'S SIN (Jed Carlton, mgr.): La Bella, Mo., April 3, Carthage, Ill., 10, Dallas City 11, La Harpe 12, Bushnell 13, Macomb 14.
HIS LAST DOLLAR (Stair and Nicolai, mgrs.): Washington, D. C., April 2-7.
HITCHCOCK, RAYMOND (The Galloper; Henry W. Savage, mgr.): Philadelphia, Pa., April 2-14.
HOOLIGAN IN NEW YORK (Frazee and Brown, props.): Chicago, Ill., April 8-14.
HOOLIGAN'S TROUBLES (Ward and Grenell, mgrs.): Seymour, Ia., April 3, Plattsburg, Mo., 4, Richmond 5, Braymer 6, Chillicothe 7, Osborn 9, Cameron 10, Jamesport 11, Trenton 12, Macon 13, Brookfield 14, Sedalia, Mo., 15.
HOW BAXTER BUTTED IN (Vance and Sullivan Co., mgrs.): Dayton, O., April 2-4, Columbus 5-7, Cleveland 9-14.
HOW HEARTS ARE BROKEN (J. E. Clifford, mgr.): Boston, Mass., April 2-7.
HUMAN HEARTS (Eastern; Geo. Goett, mgr.): New Brunswick, N. J., April 4, Paterson 5-7, New York city 9-14.
IN OLD KENTUCKY (A. W. Dingwall, mgr.): New York city April 2-7, New Britain, Conn., 13, Waterbury 14.
IT'S ALL YOUR FAULT: New York city April 2—indefinite.
JAMES, LOUIS (J. J. Coleman, mgr.): Hamilton, Can., April 3, Belleville 4, Kingston 5, Ottawa 6, 7, Peterboro 13, Kingston 14.
JEFFREYS, ELLIS (Liebler and Co., mgrs.): Ottawa, Can., April 3, Hamilton 5, 6.
JERRY FROM KERRY (Patten and Perry, mgrs.): Clinton, Mo., April 4, Sedalia 5, Boonville 6, Moberly 7, Hannibal 9, Macomb 10, Galesburg, Ill., 11, Galva 12, Kewanee 13, La Salle 14.
JULIE BON BON (Shubert Brothers, mgrs.): New York city April 9-14.
KALICH, BERTHA (Harrison Grey Fiske, mgr.): Philadelphia, Pa., March 26-April 7.
KELCEY, HERBERT, AND EFFIE SHANNON (Geo. E. Harman, mgr.): St. Louis, Mo., April 1-6, Washington, D. C., 9-14.
LACKAYE, WILTON (Wm. A. Brady, mgr.): Providence, R. I., April 2-4, New Britain, Conn., 5, Hartford 6, 7, New York city 9—indefinite.
LINCOLN: New York city March 26—indefinite.
LORAINE, ROBERT (Charles B. Dillingham, mgr.): Boston, Mass., March 19-April 7, Cincinnati, O., 9-14.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Syracuse, N. Y., April 2-7, Philadelphia, Pa., 9-14.
LURED FROM HOME (A. H. Woods, mgr.): Wheeling, W. Va., April 2-4, McKeesport, Pa., 5-7, Philadelphia 9-14.
LYMAN TWINS (Lyman Bros., mgrs.): Casey, Ill., April 4, Charleston 5, Shelbyville 6, Alton 7, East St. Louis 8, Mexico, Mo., 10, Moberly 11, Brookfield 12, Carrollton 13.
MANSFIELD, RICHARD: New York city March 19-April 14.
MANTELL, ROBERT B. (Wm. A. Brady, mgr.): Providence, R. I., April 16-21.
MAYO, ENID (Bennett and Beane, mgrs.): Newark, N. Y., April 3, Palmyra 4, Batavia 5, Perry 6, Hornellsville 7, Elmira 16.
MELVILLE, ROSE (J. R. Stirling, mgr.): Youngstown, O., April 3, Sharon, Pa., 4, Steubenville 5, Beaver Falls, Pa., 6, Erie 7, Buffalo N. Y., 9-14.
MONG, WILLIAM V.: Dunkirk, Ind., April 3, Waterloo 4, Elkhart 6, Laporte 7.
MORE TO BE PITIED THAN SCORNED (Chas. E. Blaney, mgr.): Ottawa, Can., April 5-7, Montreal 9-14.
MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Cleveland, O., April 2-7.
MR. HOPKINSON (Curzon and Hackett, mgrs.): New York city Feb. 12—indefinite.
MRS. LEFFINGWELL'S BOOTS (Charles Frohman, mgr.): Taunton, Mass., April 3, Attleboro 4, Newport, R. I., 5, New Bedford 6, Fall River 7.
MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence, mgr.): Baltimore, Md., April 2-7.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Boston, Mass., March 26-April 14.
MURPHY, TIM: Nashville, Tenn., April 17.
MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): Moscow, Ida., April 3, Pullman, Wash., 4, Colfax 5, Walla Walla 6, Pomeroy 7, Pendleton, Ore., 8, La Grand 9, Baker City 10, Boise City, Ida., 11, Pocatello 12, Salt Lake City, Utah, 13, 14.
MY WIFE'S FAMILY (Western; W. McGowan, mgr.): Portland, Ore., April 1-7, Tacoma, Wash., 8-9, Port Townsend 10, Victoria, B. C., 11, Nanaimo 12, Vancouver 13, New Westminster 14.
MY WIFE'S FAMILY (Eastern; Frank Cooke, mgr.): Marysville, O., April 2, Xenia 3, Jamestown 4, Dayton 5-7.
NETHERSOLE, OLGA (Louis Nethersole, mgr.): Chicago, Ill., April 2-14.
NOT LIKE OTHER GIRLS (Frederick Schwartz, mgr.): Wilmington, Del., April 3, Salem, N. J., 4, Camden 5-7, Baltimore, Md., 9-14.
O'HARA, FISKE (Al. McLean, mgr.): Buffalo, N. Y., April 1-7, Montreal, Can., 9-14.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Kansas City, Mo., April 1-7, St. Joseph 9, Omaha, Neb., 10, 11, Des Moines, Ia., 12, Peoria, Ill., 14.
OLD ARKANSAS (Fred Raymond, mgr.): Norbourne, Mo., April 3, Marceline 4, Shebbina 5, Monroe City 6, Palmyra 7, Bowling Green 10, Louisiana 11, Clayton, Ill., 13, Mt. Sterling 14.
O'NEILL, JAMES: Texarkana, Tex., April 3, Hot Springs 4, Little Rock 5, Poplar Bluff, Mo., 6, Cairo, Ill., 7, Paducah, Ky., 9, Evansville, Ind., 10, Owensboro, Ky., 11, Lexington 12, Huntington, W. Va., 13, Parkersburg 14.
O'NEIL, NANCE (Arthur A. Lotto, mgr.): Fond du Lac, Wis., April 3, Grand Rapids, Mich., 4, Detroit 5-7, Buffalo, N. Y., 9-14.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Hannibal, Mo., April 3, Alton, Ill., 4, Jacksonville 5, Lincoln 6, Kanakee 7, Hoopestown 9, Paris 10, Charleston 11, Taylorville 12, Kanakee 14.
PATTON, W. B. (J. M. Stout, mgr.): Toronto, O., April 3, Bellaire 6, Canton 7, Ashland 9, Tiffin 11.
PECK'S BAD BOY (Heath and Farren, mgrs.): Bath, N. Y., April 3, Hornellsville 4, Binghampton 6, Oneonta 7, Mechanicsville 9, Granville 10.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Pittsburgh, Pa., April 2-7.
QUEEN OF THE CONVICTS (P. H. Sullivan, mgr.): Toledo, O., April 2-7, New York city 9-14.
QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): St. Paul, Minn., April 1-7, Minneapolis 9-14.
RIP VAN WINKLE (Eiler's; Western; Chas. Bowen, mgr.): Gonzales, Cal., April 5, Salinas 6.
ROBERTS, FLORENCE: New York city April 16—indefinite.
ROBSON, ELEANOR (Liebler and Co., mgrs.): Chicago, Ill., April 2—indefinite.
RUSSELL, ANNIE (Charles Frohman, mgr.): Boston, Mass., April 9-21.
SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Toronto, Can., April 2-7, Rochester, N. Y., 9-14.
SHERLOCK HOLMES (Gus Bothner and Robt. Campbell, mgrs.): Grand Rapids, Mich., April 1-4, Flint 5, Bay City 6, Saginaw 7, Detroit 8-14.
SI PLUNKARD (W. A. Junker, mgr.): Washington, Ind., April 2, Vincennes 4, Evansville 5, Mt. Vernon 6, Fairfield, Ill., 7, Mt. Vernon 9, Carmi 10, Harrisburg 11, Marion 12, Carbondale 13, Murphysboro 14.
SKINNER, OTIS (Charles Frohman, mgr.): New York city Feb. 12—indefinite.
SLAVES OF THE MINE (L. J. Slevin, mgr.): Kansas City, Mo., April 1-7, Sedalia 8, Higginsville 9, Holden 10, Butler 11, Rich Hill 12, Lamar 13, Fort Scott, Kan., 14, Springfield, Mo., 15.
SOTHERN-MARLOWE (Charles Frohman, mgr.): Milwaukee, Wis., April 5-7, St. Paul, Minn., 9-11, Minneapolis 12-14.
SUNNY SOUTH (J. C. Rockwell, mgr.): Saugerties, N. Y., April 3, Ellenville 4, Walden 5, Cornwall 6, Peekskill 7, Newburgh 9, Middletown 10, Port Jervis 11, Warwick 12, Goshen 13, Monticello 14.
SWEET CLOVER (Victor H. Schafer, mgr.): Marion, Ind., April 3, Lima, O., 4, Toledo 5-7.
TEXAS (Broadhurst and Currie, mgrs.): Newark, N. J., April 2-7.
THE BANKER'S CHILD (Harry Shannon, mgr.): Osceola, Neb., April 3, York 4, Central City 6, North Bend 7, Council Bluffs, Ia., 8.
THE BELLE OF RICHMOND: Vandergrift, Pa., April 7.
THE BURGLAR'S DAUGHTER (Vance and Sullivan, mgrs.): St. Louis, Mo., April 1-7, Louisville, Ky., 9-14.
THE CHRISTIAN (Geo. L. Baker, mgr.): Ellensburg, Wash., April 3, North Yakima 4, Walla Walla 5, Pomeroy 6, Colfax 7, Lewiston 9, Moscow 10, Pullman 11, Spokane 12, 13, Wardner 14.
THE CLANSMAN (Western; Geo. H. Brennan, mgr.): Clinton, Ia., April 3, Elgin, Ill., 4, Rockford 5, Joliet 6, Galesburg 7, Kansas City, Mo., 8-11, St. Louis 12-14.
THE CLANSMAN (Eastern; Geo. H. Brennan, mgr.): New York city April 2-7, Wheeling, W. Va., 9, Parkersburg 10, Clarksburg 11, Cumberland, Md., 12, Hagerstown 13, Annapolis 14.
THE COLLEGE WIDOW (Eastern; Henry W. Savage, mgr.): New York city April 2—indefinite.
THE COLLEGE WIDOW (Western; Henry W. Savage, mgr.): Chicago, Ill., March 19—indefinite.
THE CONVICT'S DAUGHTER (Nick Wagner, mgr.): Reading, Pa., April 2-4, Harrisburg 5-7, New York city 9-14.
THE COUNTY CHAIRMAN (Western): Chicago, Ill., April 2-14.
THE CURSE OF DRINK (Chas. E. Blaney, mgr.): Jersey City, N. J., April 2-7, New York city 9-21.
THE DUKE OF KILLICRANKIE (Archie L. Shepard, mgr.): Granville, N. Y., April 3, Rutland, Vt., 4, Montpelier 5, Barre 6, St. Johnsbury 7.
THE ETERNAL CITY: Salem, Mass., April 3, Haverhill 4, Manchester, N. H., 5, Lewiston, Me., 6, Bath 7.
THE EYE WITNESS (Lincoln J. Carter, mgr.): Pittsburgh, Pa., April 2-7, Youngstown, O., 9, 10, Akron 11, Elyria 12, South Bend, Ind., 14.
THE FACTORY GIRL (Chas. E. Blaney, mgr.): Kansas City, Mo., April 1-7, Omaha, Neb., 8-11, St. Joe, Mo., 12-14.
THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Emporia, Pa., April 3, Renova 4, Brookville 5, New Bethlehem 6, Punxsutawney 7, Glen Campbell 9, Allentown 10, Tyrone 11, Belfast 12, Jersey Shore 13, Wellsport 14.
THE FUNNY MR. DOOLEY (Fred Rider, mgr.): Philadelphia, Pa., April 9-14.
THE GIRL PATSY: Buffalo, N. Y., April 2-4, Rochester 5, 6, Wilkes-Barre, Pa., 7, Philadelphia 9-14.
THE GOVERNOR'S PARDON (W. W. Potts, mgr.): St. Louis, Mo., April 8-14.
THE GREATER LOVE (W. N. Lawrence, mgr.): New York city March 19—indefinite.
THE HEART OF MARYLAND (David Belasco, mgr.): Boston, Mass., March 26-April 7.
THE HEIR TO THE HOORAH (Kirke La Shelle Co., mgrs.): Oakland, Cal., April 3, 4, Stockton 5, Sacramento 6, 7, Portland, Ore., 9-11, Seattle 12-14.
THE HOLY CITY (East; Gordon and Bennett, props.; Edward Taylor, mgr.): Mechanicsville, N. Y., April 3, Saratoga Springs 4, Albany 6, Gloversville 7, Fort Plain 9, Boonville 10, Lowville 11, Herkimer 12, Gouverneur 13, Malone 15.
THE HOLY CITY (West; Gordon and Bennett, props.; Henry Blackaller, mgr.): Columbus, Neb., April 3, Lincoln 5, York 6, Grand Island 7, Kearney 9, Hastings 10, Holdredge 11, Superior 12, Fairbury 13, Beatrice 14.
THE HOOSIER GIRL (Gus Cohan, mgr.): Newport, Ark., April 3, Wayne 4, Marisiana 5, Forest City 6, Birmingham, Ala., 9-14.
THE IRISH PAWNBROKERS (Mack and Spears, mgrs.): Bridgeton, N. J., April 3, Atlantic City 4, Elizabeth 5-7, Biddeford, Me., 16.
THE KERRY FAIR: Middletown, O., April 3, Hamilton 4.
THE KING OF THE OPIUM RING (Wm. Roddy, mgr.): Philadelphia, Pa., April 2-7, Jersey City, N. J., 9-14.
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Buffalo, N. Y., April 2-7.
THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.
THE LITTLE GRAY LADY (Maurice Campbell, mgr.): Washington, D. C., April 2-7.
THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Clinton, Ill., April 3, Lincoln 4, Fairbury 5, Pontiac 6, Streator 7, La Salle 8, Princeton 9, Mendota 10, Rochelle 11, Rockford 12, Elgin 13, Joliet 14.
THE MAN OF HER CHOICE: Elizabeth, N. J., April 2-4.
THE MARRIAGE OF KITTY (Jules Murry, mgr.): Augusta, Me., April 3, Soldiers' Home 4, Portland 5, Biddeford 6, Salem, Mass., 7.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Rockville, Ind., April 3, Clinton 4, Elgin, Ill., 5, Rockford 6, Aurora 7, Racine, Wis., 8.
THE MISSOURI GIRL (East; Fred Raymond's): Wilmington, Del., April 2-4, Camden, N. J., 5-7, Norristown, Pa., 9, Slatington 11.
THE MISSOURI GIRL (West; Fred Raymond's): Newton, Kan., March 3, Peabody 4, Florence 5, Lyndon 6, Burlingame 7, Kansas City, Mo., 8-14.
THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Springville, U., April 3, Eureka 4, Nephi 5, Moroni 6, Nanti 7.
THE OLD CLOTHES MAN (Rowland and Clifford, props.): New Haven, Conn., April 2-4.
THE OLD HOMESTEAD (F. Denman Thompson, mgr.): Knoxville, Tenn., April 3, Bristol 4, Roanoke, Va., 5, Lynchburg 6, Richmond 7, Norfolk 9, Newport News 10, Wilmington, Del., 11, Trenton, N. J., 12, Idell 13, Plainfield 14.
THE PRINCE OF INDIA (Klaw and Erlanger, mgrs.): Pittsburgh, Pa., April 2-14.
THE REDSKIN (Wm. A. Brady, mgr.): Philadelphia, Pa., March 26-April 7, Washington, D. C., 9-14.
THE SCOUT'S REVENGE (W. H. Rice, mgr.): Ballinger, Tex., April 3, San Angelo 4, Miles 6, Coleman 7.
THE VIRGINIAN (Kirke La Shelle Co., mgrs.): Bradford, Pa., April 3, Du Bois 4, Butler 5, Uniontown 6, New Castle 7, Sharon 9, Rochester, N. Y., 10, Ithaca 11, Elmira 12, Wilkes-Barre, Pa., 13, Scranton 14.
THE VOLUNTEER ORGANIST: New York city April 2-7.
THE WALLS OF JERICHO (J. K. Hackett, mgr.): Philadelphia, Pa., March 19-April 7, Boston, Mass., 9-21.
THURSTON, ADELAIDE (Francis Hope, mgr.): Paducah, Ky., April 3, Cairo, Ill., 4, Olney 5, Champaign 6, Peoria 7, Rockford 16.
TOO PROUD TO BEG (John Whiteley, mgr.): Cincinnati, O., April 1-7.
TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Philadelphia, Pa., April 2-7.
TURNER, WILLIAM H. (Julius Cahn, mgr.): Minneapolis, Minn., April 2-7, Milwaukee, Wis., 9-14.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Alliance, O., April 3, Salineville 4, Ashtabula 5, Youngstown 6, 7, New Kensington, Pa., 9, Trenton, N. J., 10, Leechburg 11, Vandergrift 12.
UNCLE JOSH PERKINS (Western; H. H. Frazee, prop.): Garrett, Ind., April 3, Albion 4, Kendallville 5, Mishawaka 6, Michigan City 7, Chicago Heights 8, Attica 9, Otterbiem 10, Crawfordsville 11, Lebanon 12, Dana 13, Terre Haute 14.
UNCLE SI HASKINS (C. S. Primrose, mgr.): Rock Island, Ill., April 7, Moline 8.
UNCLE TOM'S CABIN (Beecher's): Glenboro, Man., April 3, Treherne 4, Carman 5, Portage La Prairie 6, McGregor 7.
UNCLE TOM'S CABIN (Al. W. Martin's; Ed S. Martin, mgr.): Baltimore, Md., April 2-7, New York city 9-14.
UNCLE TOM'S CABIN (Stetson's; Grant Luce, mgr.): Attleboro, Mass., April 6, Milford 7.
UNDER SOUTHERN SKIES (Eastern: Harry Doel Parker, mgr.): Kingston, Ont., April 3, Ottawa 4, Brockville 5, Ogdensburg, N. Y., 6, Gouverneur 7, Watertown 10, Penn Yann 18.
UNDER SOUTHERN SKIES (Central: Harry Doel Parker, mgr.): Mauch Chunk, Pa., April 3, Lansford 4, Allentown 5, Pottsville 6, Norristown 7.
WALSH, BLANCHE (Wagenhals and Kemper, mgrs.): Winnipeg, Man., April 3, Grand Forks, N. D., 5, Fargo 6, Jamestown 7, Helena, Mont., 9, Butte 10, 11, Anaconda 12, Spokane, Wash., 14.
WARFIELD, DAVID (David Belasco, mgr.): New York city Sept 2—indefinite.
WHAT THE BUTLER SAW: New York city April 16—indefinite.
WHEELOCK, JOSEPH (Charles Frohman, mgr.): New York city April 2-7.
WHEN LONDON SLEEPS (Geo. Wilton, mgr.): St. Louis, Mo., April 1-7.
WHEN THE WORLD SLEEPS (Mittenthal Brothers, mgrs.): Des Moines, Ia., April 1-4, Omaha, Neb., 5-7.
WHITE, PORTER J. (Rowland and Clifford, mgrs.): Gloversville, N. Y., April 3, Fort Plain 4, Little Falls 5, Norwich 7, Cortland 10, Auburn 11, Oswego 13, Watertown 14.
WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Montreal, Can., April 2-7, New York city 16-21.
WILLARD, E. S. (Chas. A. Moore, mgr.): St. Paul, Minn., April 2-4, Minneapolis 5-7, Milwaukee, Wis., 9-14.
WILLIAMS, LOTTIE (H. H. Mitchell, mgr.): Montreal, Can., April 2-7, Toronto 9-14.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Minneapolis, Minn., April 2-4, St. Paul 5-7, Faribault 9, Red Wing 10, Stillwater 11, Eau Claire, Wis., 12, West Superior 13, Duluth, Minn., 14.
WILSON, FRANCIS (Chas. Frohman, mgr.): New York city March 6—indefinite.
YORKE AND ADAMS (B. E. Forrester, mgr.): Rockford, Ill., April 3, Madison, Wis., 4, Joliet, Ill., 5, Goshen, Ind., 6, South Bend 7, Fort Wayne 8.
YORK STATE FOLKS (Fred E. Wright, mgr.): Brooklyn, N. Y., April 2-7.
YOUNG BUFFALO: Brooklyn, N. Y., April 2-7, Camden, N. J., 12-14.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass.—indefinite.
ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 3—indefinite.
BEGGS STOCK: Phoenixville, Ariz.—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BISHOP'S PLAYERS: Oakland, Cal.—indefinite.
BISHOP'S: San Francisco, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BUFFINGTON STOCK (D. R. Buffington, mgr.): New Bedford, Mass., Oct. 2—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BURKE, J. FRANK (Burke and Barry, mgrs.): Fall River, Mass., April 12—indefinite.
BUSH TEMPLE: Chicago, Ill.—indefinite.
CALUMET: South Chicago, Ill.—indefinite.
CASTLE POWERS (G. A. Powers, mgr.): Mansfield, O., Dec. 4—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
DARCY AND SPECKS: Philadelphia, Pa., Sept. 4—indefinite.
EMPIRE THEATRE: Boston, Mass., Sept. 4—indefinite.
FOREPAUGH: Philadelphia, Aug. 26—indefinite.
FOREPAUGH: Cincinnati, O.—indefinite.
FULTON BROTHERS: Kansas City, Mo.—indefinite.
GILMORE THEATRE (F. J. Gilmore, mgr.): Topeka, Kan., April 2—indefinite.
GRAND OPERA HOUSE: New Orleans, La.—indefinite.
HOLDEN STOCK: Louisville, Ky., April 2—indefinite.
IRVING PLACE THEATRE (H. Conried, mgr.): New York city—indefinite.
LIVINGSTONE: Detroit, Mich.—indefinite.
LYCEUM: Troy, N. Y.—indefinite.
LYCEUM: Brooklyn, N. Y.—indefinite.
MARLOWE: Chicago, Ill., Sept. 4—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 18—indefinite.
NEW GRAND THEATRE: Salt Lake, U.—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
NOUVEAUTES: Montreal, Can.—indefinite.
PABST GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
POLI'S (Lawrence B. McGill, mgr.): New Haven, Conn., Nov. 27—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 21—indefinite.
YORKVILLE STOCK (W. J. Kelly, mgr.): New York city—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

BENNETT-MOULTON (Ira E. Newhall, mgr.): Reading, Pa., April 2-7.
BENNETT-MOULTON (Will A. Partello, mgr.): Port Jervis, N. Y., April 2-7, Johnstown 9-14.
BENNETT'S SHOW (Billy Bennett, mgr.): Flaxton, N. D., April 3, Bowbells 4, 5, Kenmare 6, 7.
BOSTON COMEDY (N. Price Webber, mgr.): Island Falls, Mo., April 2, 3, Shedman Mills 4, 5, Potter 6, Millinocket 7-9, Brownville 10-12.
BRECKENRIDGE STOCK (Edwin Barrie, mgr.): Weatherford, Okla., April 2-7.
BROADBRIDGE STOCK (G. E. Cochrane, mgr.): Shawnee, Okla., April 2-4, Chandler 5-7, Guthrie 9-11, Enid 12-14.
BROWN, KIRK (J. T. Macauley, mgr.): Utica, N. Y., April 2-7, Allentown, Pa., 9-14.
BUNTING, EMMA (Neil Burgess, mgr.): Amsterdam, N. Y., April 2-7, Troy 9-14.
CARROLL COMEDY (Ion Carroll, mgr.): Houtzdale, Pa., April 2-7.
CENTURY STOCK (Harrison and Sutherland's): Dallas, Tex., April 3-7, Waco 10-14.
CHICAGO STOCK (Charles H. RossKam, mgr.): Easton, Pa., April 2-7, York 15-22.
COLONIAL STOCK (J. M. Torr, mgr.): North Adams, Mass., April 2-7, Peekskill, N. Y., 9-14.
COOK-CHURCH (H. W. Taylor, mgr.): Jamestown, N. Y., April 2-7, Hornellsville 9-14.
CORNELL STOCK (W. E. Cornell, mgr.): Tarentum, Pa., April 2-7, New Castle 9-14.
CRADOC-NEVILLE (Charles H. Neville, mgr.): Davenport, Ia., April 2-7, Quincy, Ill., 9-15.
CRAWFORD'S COMEDIANS (Crawford and Roseleigh, mgrs.): Purcell, I. T., April 2-4, Norman, Okla., 5-7.
CURREN-MILTON (Edw. Curren, mgr.): Sedalia, Mo., April 2-4, Boonville 5-7.
DAVIS-GOODWIN: Greenville, N. C., April 2-7.
DE VONDE, CHESTER (Phil Levy, mgr.): Scranton, Pa., April 2-7.
DUDLEY, FRANK: Texarkana, Tex., April 2-7, Shreveport, La., 9-14.
EMERY STOCK (O. C. Orcutt, mgr.): Bay City, Mich., April 2-7, Saginaw 9-14.
ERWOOD STOCK (R. J. Erwood, mgr.): New Martinsville, W. Va., April 2-7, Morgantown 9-14.
FENBERG STOCK (Eastern; George Fenberg, mgr.): Newburg, N. Y., April 2-7, Walden 9-14.
FENBERG STOCK (Western; Will Deshon, mgr.): Lowell, Mass., April 2-7.
FISKE, MAY (John Cosgrove, mgr.): Danbury, Conn., April 2-7, Derby 9-14.
FLEMING, MAMIE (W. N. Gracey, mgr.): East Liverpool, O., April 2-7, Bellaire 9-14.
FREMONT STOCK (W. H. Fremont, mgr.): Lexington, Ky., April 2-7.
GIFFORD-HAERING: Ossian, Ia., April 1-7.
GOOD, ADAM (F. C. Twitchell, mgr.): New Britain, Conn., April 2-7.
GUY STOCK (Chas. W. Mercer, mgr.): Springfield, O., April 2-7, Richmond, Ind., 9-14.
HALL, DON C.: Hammond, Ind., April 2-7, Chicago, Ill., 9-14.
HANDWORTH, HARRY: Sapulpa, I. T., April 2-7.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): La Junta, Col., April 3, Hutchinson, Kan., 4, Lawrence, 5, 6, St. Joseph, Mo., 7.
HARCOURT COMEDY (Charles K. Harris, mgr.): New Bedford, Mass., April 2-7, Brockton 9-14.
HENDERSON, MAUDE (Joseph Parent, mgr.): Keithsburg, Ill., April 2-7.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Burlington, Ia., April 2-7.
HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Franklin, Pa., April 2-7, New Bethlehem 9-14.
HILLMAN, MAUDE (W. A. Dillon, mgr.): Nashua, N. H., April 2-7, Salem, Mass., 9-14.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Waverley, N. Y., April 2-7, Elmira 9-14.
HIMMLEIN'S IMPERIALS (John A. Himmlein, mgr.): Washington, Pa., April 2-7, McKeesport 9-14.
HOWARD STOCK (Lorin J. Howard, mgr.): Waukegon, Ill., April 2-8.
HUNT STOCK (M. A. Hunt, mgr.): Imlay City, Mich., April 2-7.
HUNTLEY STOCK: Newburg, N. Y., April 2-7.
KARROLL, DOT: Yonkers, N. Y., April 2-7, Stamford, Conn., 9-14.
KENNEDY, JAMES (O. E. Wee, mgr.): Glens Falls, N. Y., April 2-7, Newark, N. J., 9-14.
KENNEDY PLAYERS (A. Lewis, mgr.): Massillon, O., April 2-7, Lorain 9-14.
KERKHOFF-HILLMAN (Ivan Kerkhoff, mgr.): Kensington, Kan., April 2-7.
KLARK-URBAN (J. Hardin Klark, mgr.): New London, Conn., April 2-7, Taunton, Mass., 16-21.
LEWIS, DOROTHY (A. H. Block, mgr.): Charleroi, Pa., April 2-7, Butler 9-14.
LYCEUM STOCK (E. Q. Grosjean, mgr.): Decatur, Ill., April 2-7.
MANHATTAN STOCK (Salinger and Branson, mgrs.): New Rochelle, N. Y., April 2-7, Mount Vernon 9-14.
McAULIFFE STOCK (Al. W. Wilson, mgr.): Bangor, Me., April 2-7, Lynn 9-14.
McDONALD STOCK (G. W. McDonald, mgr.): Viscalia, Cal., April 2-7.
MARKS BROTHERS (Geo. W. Marks, mgr.): Pittsfield, Mass., April 2-7, North Adams 9-14.
MARKS, TOM, STOCK: Allmonte, Ont., April 2-4, Renfrew 5-7, Pembroke 9-14.
MASON AND IMSON (Burt Imson, mgr.): Cairo, Ill., April 2-7.
MATHES, CLARA: Peoria, Ill., April 2—indefinite.
MITCHELL'S ALL STAR (R. Frank Mitchell, mgr.): Bath, Me., April 2-4, Rockland 5-7, Bangor 9-14.
MURRAY AND MACKEY (John J. Murray, mgr.): Lock Haven, Pa., April 2-7.
MYERS, IRENE: Elmira, N. Y., April 2-7, Binghamton 9-14.
MYRKLE-HARDER (Eastern; W. H. Harder, mgr.): St. John, N. B., March 19-April 7.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Newark, O., April 2-7, Lima 9-14.
MYRKLE-HARDER (Southern; Latimore and Leigh, mgrs.): Leavenworth, Kan., April 1-7, Topeka 9-14.
NELSON, HAROLD (C. P. Walker, mgr.): La Crosse, Wis., April 2-8.
NORTH BROTHERS: Onawa, Ia., April 1-7.
ORPHEUM STOCK (Edward Doyle, mgr.): Meadville, Pa., April 2-7.
OSMAN STOCK (Jno. Osman, mgr.): Cynthiana, Ky., April 2-4, Paris 5-7, Maysville 9-14.
PHELAN COMEDY (F. V. Phelan, mgr.): North Adams, Mass., April 16-21.
PHIPPS, CHARLES R. (Wm. Morris, mgr.): Laporte City, Ia., April 2-7.
PICKERTS, THE FOUR (Willis Pickert, mgr.): Dawson, Ga., April 2-4.
ROWAN, LANSING (Harry Fahrney, mgr.): Seattle, Wash., April 1-14.
RUBLE THEATRE: Wells, Nev., April 2-4, Carlin 5-7.
RYAN, DANIEL: Richmond, Va., April 2-7.
SITES STOCK (Standard Amusement Co., mgrs.): Oakland, Cal., April 1-4.
SOUTHERN, CHAUNCEY L. (Roland A. Osborne, mgr.): Freeland, Pa., April 2-4, Coatsville 5-7, Chester 9-11, Bridgeton, N. J., 12-14.
STERLING STOCK (Wm. Tripletts, mgr.): Hill City, S. D., April 3, Sturgis 7, Rapid City 9-11.
TURNER, CLARA (Ira W. Jackson, mgr.): Burlington, Vt., April 2-7, Schenectady, N. Y., 9-14.
VAN DYKE AND EATON (F. Mack, mgr.): Hagerstown, Md., April 2-7, McKeesport, Pa., 9-21.
VERNON STOCK (W. F. Huffington, mgr.): Belvidere, N. J., April 16-18.
WAITE COMEDY (Jas. R. Waite, mgr.): Sydney and Glace Bay, P. E. I., March 12-April 7.
WALLACK'S THEATRE (Dubinsky Brothers, mgrs.): Janesville, Wis., April 2-4, Oshkosh 5-8.
WARNER COMEDY (Ben R. Warner, mgr.): Mankato, Minn., April 3-7.
WILLIAMS COMEDY (T. P. De Gafferly, mgr.): Moultrie, Ga., April 2-7.

OPERA AND EXTRAVAGANZA.

A MADCAP PRINCESS (Edwin O. Child, mgr.): Dubuque, Ia., April 3, La Crosse, Wis., 4, Albert Lea, Minn., 5, Owatonna 6, Faribault 7, St. Cloud 8, Winnipeg, Man., 9-12, Grand Forks, N. D., 13, Fargo 14.
BABES IN TOYLAND (Hamlin and Mitchell, mgrs.): Tacoma, Wash., April 3, Victoria, B. C., 4, Vancouver 5, 6, Whatcom 7, Seattle, Wash., 8-11, Portland, Ore., 12-14.
BEGGAR PRINCE OPERA (Henry Lea Valle, mgr.): Water Valley, Miss., April 3, Grenoda 4, Winona 5, Canton 6, Jackson 7, Vicksburg 8-22.
BEGGAR PRINCE OPERA (F. A. Wade, mgr.): Waco, Tex., March 26-April 7.
BERNARD, SAM (Charles Frohman, mgr.): Providence, R. I., April 5-7, Worcester, Mass., 9, Springfield 10, Waterbury, Conn., 11, New Haven 13, Bridgeport 14.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Detroit, Mich., April 1-7, Chatham, Can., 9, St. Thomas 10, Woodstock 11, Stratford 12, London 13, Hamilton 14.
BOSTONIANS, JUVENILE (Wm. B. Sherman, mgr.): Calgary, Can., April 2-7.
BUSY IZZY'S VACATION (A. W. Herman, mgr.): Atlantic City, N. J., April 2, 3, Trenton 4, New Haven, Conn., 5-7, Bridgeport 9, Holyoke, Mass., 10, Manchester, N. H., 11, Barre, Vt., 12, Montpelier 13, Burlington 14.
CAHILL, MARIE (D. V. Arthur, mgr.): Memphis, Tenn., April 2, 3, Little Rock, Ark., 4, Fort Smith 7, Kansas City, Mo., 9-14.
CARLE, RICHARD (Charles Marks, mgr.): St. Joseph, Mo., April 6.
CAWTHORN, JOSEPH (Klaw and Erlanger, mgrs.): Philadelphia, Pa., April 2-14.
COHAN, GEORGE M. (Sam H. Harris, mgr.): New York city Feb. 12—indefinite.
DANIELS, FRANK (C. B. Dillingham, mgr.): Newark, N. J., April 2-7, Wilkes-Barre, Pa., 16.
EIGHT BELLS (John Byrne, mgr.): Cincinnati, O., April 1-7.
EDWARDES, PAULA (Shubert Brothers, mgrs.): Winchester, Va., April 2, Cumberland 4, Fairmont, W. Va., 5, Morgantown 6, Bellaire, O., 7.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): St. Louis, Mo., April 1-7, Terre Haute, Ind., 9, Indianapolis 10, 11, Louisville 12-14.
FANTANA (Sam S. and Lee Shubert, mgrs.): St. Louis, Mo., April 1-7, Milwaukee, Wis., 9-14.
FANTASMA (Hanlon Brothers, mgrs.): Chicago, Ill., April 2-7.
FIELDS, LEW: Brooklyn, N. Y., April 2-7.
FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Boston, Mass., April 2-21.
FRENCH OPERA: New Orleans, La.—indefinite.
GAY NEW YORK (Walter Moore, mgr.): Louisville, Ky., April 1-7, St. Louis, Mo., 8-14.
GIRLS WILL BE GIRLS (W. A. Brady, mgr.): Punxsutawney, Pa., April 3, Curwensville 4, Tyrone 5, Altoona 6, Johnstown 7, Harrisburg 9, Sunbury 10, Lock Haven 11, Williamsport 12, Chambersburg 13, York 14.
GLASER, LULU (Charles B. Dillingham, mgr.): Chattanooga, Tenn., April 6, Knoxville 7, Lexington, Ky., 9, Louisville 10, 11, Dayton, O., 12, Columbus 13, 14.
GRAPEWIN, CHARLES E. (Frank Howe, Jr., mgr.): Milwaukee, Wis., April 2-7.
HAPPYLAND (Shubert Brothers, mgr.): New York city March 12-April 7.
HERALD SQUARE OPERA: Rock Hill, S. C., April 3, Concord, N. C., 4, Statesville 5, Salisbury 6, High Point 7, Sanford 9, Fayetteville 10, Goldsboro 11, Kinston 12, Greenville 13, 14.
HIS MAJESTY: New York city March 19-April 7.
HUMPTY DUMPTY (Klaw and Erlanger, mgrs.): New York city March 12—indefinite.
HUNTINGS, THE FOUR (Harry Dull, mgr.): Sharon, Pa., April 3, Youngstown, O., 4, Uniontown, Pa., 7, Canonsburg 9, Waynesburg 10, Washington 11, Wheeling, W. Va., 12-14.
IN NEW YORK TOWN (Loney Haskell, mgr.): Philadelphia, Pa., April 2-7.
IRMA OPERA (Wm. Heywood, mgr.): Mount Sterling, Ill., April 3, Pittsfield 4, Winchester 5, Carlinville 6, Edwardsville 7, Belleville 8.
KOLB AND DILL (Charles L. Young, mgr.): Monmouth, Ill., April 3, Ottumwa, Ia., 4, Des Moines 5-7, Marshalltown 9, Cedar Rapids 10, Davenport 11, Burlington 12, Moline 13, Rock Island 14.
LAND OF NOD (A. G. Delamater, mgr.): Detroit, Mich., April 9-14.
LITTLE JOHNNY JONES (Western; Sam H. Harris, mgr.): Los Angeles, Cal., April 1-7, Ogden, Utah, 9, Salt Lake City 10-12, Colorado Springs, Col., 13, Pueblo 14.
LITTLE JOHNNY JONES (Eastern; Sam H. Harris, mgr.): Hornellsville, N. Y., April 3, Kane, Pa., 4, Bradford 5, Erie 6, Ashtabula, O., 7, Jamestown, N. Y., 9-14, Sharon, Pa., 10, New Castle 11, Youngstown, O., 12, Canton 13, Akron 14.
McFADDEN'S FLATS (Thomas R. Henry, mgr.): Hoboken, N. J., April 1-4, Plainfield 5, Bridgeport, Conn., 6, 7, New Haven 9-11, Paterson, N. J., 12-14.
MANTELLI, MADAME, ENGLISH OPERA (F. De Angelis, mgr.): Terre Haute, Ind., April 3, Frankfort 4, Lafayette 5, Kokomo 6, Marion 7, Fort Wayne 15.
ME, HIM AND I (Edwin J. Cohn, mgr.): Cincinnati, O., April 1-7, Pittsburg, Pa., 9-14.
METROPOLITAN GRAND OPERA (Heinrich Conried, mgr.): Chicago, Ill., April 2-7, St. Louis, Mo., 9-11, Kansas City 12-14.
MEXICANA: New York city Jan. 29-April 7.
MISS BOB WHITE (F. G. Nixon Nirdlinger, mgr.): St. Louis, Mo., April 2-7, Alton, Ill., 8, Reno 9, Tuscola 10, Crawfordsville, Ind., 11, Lebanon 12.
MORTONS, THE FOUR (Percy G. Williams, mgr.): New York city April 2-7.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Tamaqua, Pa., April 3, Shamokin 4, Lewiston 5, Berwick 6, Lewisburg 7, Muncy 9, Lock Haven 10, Renova 11, Austin 12, Coudersport 13, Galeton 14.
NEW YORK OPERA (Frank V. French, mgr.): Halifax, N. S., March 26-April 7, St. John, N. B., 9-14.
PAUL JONES OPERA (John H. Garrison, mgr.): Philadelphia, Pa., April 2-7, Washington, D. C., 9-14.
PEGGY FROM PARIS (Madison Corey, mgr.): Washington, D. C., April 2-7, New York city 16-21.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Pocatello, Ida., April 3, Ogden, Utah, 4, Salt Lake City 5-7, Denver, Col., 8-14.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Louisville, Ky., April 4, 5, Nashville, Tenn., 20, 21.
ROGERS BROTHERS (Klaw and Erlanger, mgrs.): Washington, D. C., April 2-7, Brooklyn, N. Y., 9-14.
RUFUS RASTUS (Frank E. Freeman, mgr.): Milwaukee, Wis., April 9-14.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): Nashville, Tenn., April 1-7, Indianapolis, Ind., 9-11, Dayton, O., 12-14.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York city Dec. 25—indefinite.
SIMPLE SIMON SIMPLE (F. G. Nixon Nirdlinger, mgr.): Lowville, N. Y., April 3, Rochester 4, Geneva 5, Ithaca 6, Binghamton 7, Reading, Pa., 9, South Bethlehem 10, Allentown 11, Atlantic City, N. J., 12-14.
SMART SET (Harry Hill, mgr.): Philadelphia, Pa., April 2-7.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Memphis, Tenn., April 9-14.
THE BLACK CROOK (Miller and Plohn, mgrs.): Waterville, Me., April 3, Bangor 4, Lewiston 5, Portland 6, 7, Biddeford 9, Portsmouth, N. H., 10, Concord 11, Manchester 12, Nashua 13, Taunton, Mass., 14.
THE EARL AND THE GIRL (Shubert Brothers, mgrs.): Washington, D. C., April 2-7, Boston, Mass., 9-14.
THE ERRAND BOY (P. H. Sullivan Amusement Co.): Indianapolis, Ind., 2-7, Dayton, O., 9-11, Columbus 12-14.
THE FORTUNE TELLER (Milton and Sargent Aborn, mgrs.): Uniontown, Pa., April 3, Connellsville 4.
THE HAM TREE (Klaw and Erlanger, mgrs.): Brooklyn, N. Y., April 2-7, New York city 9-14.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Savannah, Ga., April 3, Charleston, S. C., 4, Augusta, Ga., 5, Charlotte 6, Lynchburg, Va., 7, Baltimore, Md., 9-14.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Albert Lea, Minn., April 3, Owatonna 4, Faribault 5, Rochester 6, Winona 7, Minneapolis 8-11, St. Paul 12-14.
THE MAID AND THE MUMMY (W. E. Boyer, mgr.): Montgomery, Ala., April 3, Columbus, Ga., 4, Macon 5, Atlanta 6, 7, Charleston, S. C., 9, Augusta, Ga., 10, Savannah 11, Columbia, S. C., 12, Greenville 13, Charlotte, N. C., 14.
THE OFFICE BOY (F. G. Nixon-Nirdlinger, mgr.): St. Thomas, Can., April 3, London 4, Brantford 5, Galt 6, Guelph 7, St. Catharines 9, Hamilton 10, Peterboro 11, Kingston 12, Ottawa 13, 14.
THE PINK HUSSARS: Philadelphia, Pa., April 2-21.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): New York city April 2-7.
THE RUNAWAYS (F. Ray Comstock, mgr.): Providence, R. I., April 2-7.
THE SHOW GIRL (B. C. Whitney, mgr.): Rochester, N. Y., April 2-7, Scranton, Pa., 9-11, Wilkes-Barre 12-14.
THE SOCIAL WHIRL (Shubert Brothers, mgrs.): Boston, Mass., March 26-April 7.
THE STROLLERS: Holton, Kan., April 11.
THE SULTAN OF SULU (Madison Corey, mgr.): Washington, D. C., April 2-7.
THE TENDERFOOT (Wm. P. Cullen, mgr.): Fall River, Mass., April 3, Brockton 4, Taunton 5, Salem 6, Lynn 7, Lawrence 9, Manchester 10, Portsmouth, N. H., 11, Lewiston, Me., 12, Portland 13, 14.
THE THREE GRACES (Geo. Lederer, mgr.): Chicago, Ill., April 2—indefinite.
THE UMPIRE: Chicago, Ill.—indefinite.
THE VANDERBILT CUP (Liebler and Co., mgrs.): New York city Jan. 15—indefinite.
THE WIZARD OF OZ (Hamlin, Mitchell and Fields, mgrs.): Dayton, O., April 2, Columbus 3, 4, Lima 5, Toledo 6, 7, Cleveland 9-14.
THE YANKEE CONSUL (John P. Slocum, mgr.): Richmond, Va., April 4.
TIVOLI OPERA: San Francisco, Cal.—indefinite.
TOM, DICK AND HARRY (A. H. Woods, mgr.): Milwaukee, Wis., April 1-7, St. Paul, Minn., 8-14.
WEBER'S, JOSEPH: New York city Jan. 1—indefinite.
WILLIAMS AND WALKER: Boston, Mass., April 2-7, Philadelphia, Pa., 9-14.
WOODLAND (Henry W. Savage, mgr.): Toronto, Can., April 1-7, Montreal 9-14.

MINSTRELS.

BEACH AND BOWERS (J. H. Smith, mgr.): Ashland, Wis., April 3, Ironwood, Mich., 4, Bessemer 5, Crystal Falls 6, Norway 7.
DE RUE BROTHERS (Wm. De Rue, mgr.): Lewiston, Me., April 3, Norway 6, Livermore Falls 7, Farmington 9, Rumford Falls 17.
DOCKSTADER'S, LEW (Charles D. Wilson, mgr.): Jackson, Miss., April 3, Vicksburg 4, Greenville 5, Memphis, Tenn., 6, 7, Hot Springs, Ark., 9, Little Rock 10, Shreveport, La., 11, Beaumont, Tex., 12, Houston 13, 14.
DONNELLY AND HATFIELD'S MINSTRELS (Al. G. Field, mgr.): Vandergrift, Pa., April 6.
DUMONT'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S (Doc Quigley, mgr.): Denver, Col., April 1-7, Sioux City, Ia., 12, Brainerd, Minn., 17.
GORTON'S (C. C. Pearl, mgr.): Naugatuck, Conn., April 4, Winsted 5, Great Barrington, Mass., 7, Chatham, N. Y., 9, Mechanicsville 10.
HARKNESS AND FOX'S (Roy E. Fox, mgr.): New Madrid, Mo., April 2-4, Columbus, Ky., 5-7, Bardwell 9-11, Wickcliffe 12-14.
HAVERLY'S MINSTRELS (Chas. R. Bugbee, mgr.): Lancaster, Pa., March 3, Allentown 4, Easton 5, New Brunswick, N. J., 6, Orange 7.
MAHARA'S: Osborne, Kan., April 3, Stockton 4, Downs 5, Clay Center 7, Clyde 9, Belleville 10, Lebanon 11, Phillipsburg 12, Norton 13, Smith Centre 14.
PRIMROSE, GEORGE H.: Vancouver, B. C., April 3, Bellingham, Wash., 4, Seattle 5-7, Spokane 9, Helena, Mont., 10, Anaconda 11, Butte 12.
RICHARDS AND PRINGLE'S MINSTRELS: Bartellsville, I. T., April 3, Coffeyville, Kan., 4, Independence 5, Chanute 6, Humboldt 7, Iola 9, Fort Scott 10, Clinton 11, Sedalia 12, Booneville 13, Fayette 14.
VOGEL'S, JOHN W.: Charleston, W. Va., April 3, Huntington 4, Parkersburg 5, Sistersville 6, Wheeling 7, Washington, Pa., 9, Steubenville, O., 10, Urichsville 11, Cadiz 12, Newcomerstown 13, Cambridge 14.

VARIETY.

ALCAZAR BEAUTIES (Chas. Taylor, mgr.): Cleveland, O., April 1-7.
AMERICANS (E. D. Miner, mgr.): Louisville, Ky., April 1-7.
AVENUE GIRLS (Geo. Hale, mgr.): Salt Lake City, U., April 1-7.
BALTIMORE BEAUTIES (T. W. Dinkins, mgr.): Kansas City, Mo., April 1-7.
BLUE RIBBON GIRLS (Jack Singer, mgr.): Providence, R. I., April 1-7.
BOHEMIANS (Barney Gerard, mgr.): Indianapolis, Ind., April 2-7, Louisville, Ky., 8-14.
BON TONS (Rush and Weber, mgrs.): Cincinnati, O., April 2-7.
BOWERY BURLESQUERS (Joe Hurtig, mgr.): Troy, N. Y., April 2-7.
BRIGADIERS (Chas. Cromwell, mgr.): Grand Rapids, Mich., April 1-7.
BROADWAY GAIETY GIRLS (James W. Curtin, mgr.): Philadelphia, Pa., April 1-7.
BRYANT'S EXTRAVAGANZA (John S. Raynor, mgr.): Baltimore, Md., April 2-7.
CALIFORNIA GIRLS (G. H. Turner, mgr.): St. Paul, Minn., April 1-7.
CASINO GIRLS (M. M. Theis, mgr.): Chicago, Ill., April 1-7.
CITY SPORTS (Phil Sheridan, mgr.): Philadelphia, Pa., April 2-7.
COLONIAL BELLES (Charles Falk, mgr.): Minneapolis, Minn., April 1-7.
CRACKER JACKS (Harry Leoni, mgr.): Toledo, O., April 2-7.
DAINTY DUCHESS (Weber and Rush, mgrs.): Newark, N. J., April 2-7.
DAINTY PAREE (Campbell and Barnes, mgrs.): Milwaukee, Wis., April 1-7.
DEVERE, SAM (Gus Llening, mgr.): Montreal, Can., April 2-7.
DREAMLAND BEAUTIES (Frank Calder, mgr.): Pittsburg, Pa., April 2-7.
EMPIRE BURLESQUERS (J. Fennessy, mgr.): Portland, Ore., April 1-7.
FOSTER, FAY (Joseph Oppenheimer, mgr.): Chicago, Ill., April 1-7.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): New York City, April 2-7.
HIGH SCHOOL GIRLS (Alfred Mayo, mgr.): St. Joseph, Mo., April 2-7.
HILL, ROSE, Philadelphia, Pa., April 2-7.
HOWARD, MAY (Geo. F. Learned, mgr.): Boston, Mass., April 2-7.
IDEALS (Sim Williams, mgr.): Toronto, Ont., April 2-7.
IMPERIALS (Jesse Burns, mgr.): Denver, Col., April 2-7.
INNOCENT MAIDS (E. W. Chipman, mgr.): Washington, D. C., April 2-7.
IRWIN'S SHOW (Fred Irwin, mgr.): Boston, Mass., April 2-7.
JERSEY LILLIES (Geo. F. Hopper, mgr.): Philadelphia, Pa., April 2-7.
JOLLY GIRLS (T. E. McCreary, mgr.): Baltimore, Md., April 2-7.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): New York City, April 2-7.
KENTUCKY BELLES (Robert Gordon, mgr.): Detroit, Mich., April 2-7.
KNICKERBOCKERS (Louis Robie, mgr.): Cleveland, O., April 2-7.
LITTLE EGYPT: Vandergrift, Pa., April 9.
LONDON GAIETY GIRLS: Brooklyn, N. Y., April 2-14.
MAJESTICS (Fred Irwin, mgr.): Brooklyn, N. Y., March 26-April 7.
MASCOTS (J. J. Monahan, mgr.): Duluth, Minn., April 2-7.
MASQUERADERS (Sam J. Scribner, mgr.): St. Louis, Mo., April 1-7.
MERRY BURLESQUERS (Wm. Ballauf, mgr.): New York city, March 26—April 7.
MERRYMAKERS (R. E. Patton, mgr.): Buffalo, N. Y., April 2-7.
METROPOLITAN BURLESQUERS (Harry Koster, mgr.): Canton, O., April 4, Akron 5-7.
MISS NEW YORK, JR. (Harry Pierce, mgr.): San Francisco, Cal., April 2-7, Virginia City, Nev., 10, Reno 11, Ogden, Utah, 13, Salt Lake 14.
MOONLIGHT MAIDS (David Kraus, mgr.): Albany, N. Y., April 2-7.
MORNING GLORIES (Sam A. Scribner, mgr.): Springfield, Mass., April 2-4, Holyoke 5-7.
NEW CENTURY GIRLS (Chas. W. Daniels, mgr.): Spokane, Wash., April 10, 11, North Yakima 12, Tacoma, 13, 14.
NEW YORK STARS (M. M. Theis, mgr.): Brooklyn, N. Y., April 2-14.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Nashville, Tenn., April 2-7.
REEVES, AL: Rochester, N. Y., April 2-7.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Boston, Mass., April 2-7.
RICE AND BARTON'S: Kansas City, Mo., April 2-7.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Scranton, Pa., April 2-7.
STAR SHOW GIRLS (Wm. Fennessey, mgr.): Brooklyn, N. Y., April 2-7.
SYDELL, ROSE, AND LONDON BELLES (W. S. Campbell, mgr.): Cincinnati, O., April 2-7.
THOROUGHBREDS (L. J. Oberwarth, mgr.): New York city April 2-14.
TIGER LILIES (Issy Grodz, mgr.): Jersey City, N. J., April 2-7.
TRANSATLANTIC BURLESQUERS (E. M. Rosenthal, mgr.): New York city April 2-7.
UTOPIANS (W. V. Jennings, mgr.): Paterson, N. J., April 2-7.
VANITY FAIR (Robert Manchester, mgr.): Reading, Pa., April 2-7.
WASHINGTON SOCIETY BELLES (Kernan and Watson, mgrs.): Philadelphia, Pa., April 2-7.
WATSON'S BURLESQUERS: Cincinnati, O., April 1-7, Cleveland 9-14.
WINE, WOMAN AND SONG (M. M. Theis, mgr.): Youngstown, O., April 2-7.
YANKEE DOODLE GIRLS (Louis Harris, mgr.): St. Louis, Mo., April 1-7.

MISCELLANEOUS

A SOCIETY CIRCUS (Thompson and Dundy, mgrs.): New York city Dec. 13—indefinite.
A YANKEE CIRCUS ON MARS (Thompson and Dundy, mgrs.): Philadelphia, Pa., April 3-28.
BARNUM AND BAILEY'S CIRCUS: New York city March 22—indefinite.
CREATORE (Howard Pew, mgr.): London, Eng., March 5-April 22.
CROCKER'S EDUCATED HORSES (Jno. C. Patrick, mgr.): Aurora, Ill., April 2-4, Kenosha, Wis., 5-7.
ELLWOOD (Magician): Leechburg, Pa., April 3, Oil City 4, Greenville 5, Niles, O., 6, Titusville, Pa., 7, Meadville 9, Kane 10, Port Alleghany 11, St. Marys 12, Lewisburg 13.
FLINTS, THE (Herbert L. Flint, mgr.): Kewanee, Ill., April 2-7, Galesburg 9-21.
GUYER'S CIRCUS: Gordon, Tex., April 3, Santo 4, Mineral Wells 5, Weatherford 6, Arlington 7.
HAGENBECK'S ANIMALS: Johnstown, Pa., April 14.
HELMS, MR. AND MRS. (F. S. Aly, mgr.): Wauconda, Ill., April 2-7.
JOHNSTONE (Hypnotist; H. McIntyre, mgr.): Tipton, Ind., April 2-7, Alexander 9-14.
KELLAR (Dudley McAdow, mgr.): Woonsocket, R. I., April 3, Taunton, Mass., 4, Brockton 5, Fall River 6, New Bedford 7, New Britain, Conn., 10, Putnam 11, New London 13.
KILTIES BAND (W. B. Holliday, mgr.): New York city March 12-April 7.
LUCKY BILL'S CIRCUS: Osage City, Kan., April 3, Burlington 4, 5, Harveyville 6, Elkridge 7.
PAULINE (Hypnotist): Montreal, Can., April 2-14.
PRESCELLE AND MAGOON (Hypnotists; F. Willard Magoon, mgr.): Hoosick Falls, N. Y., April 2-7.
SEVENGALIA (Walter Mack, mgr.): Newcastle, Pa., April 2-7, Oil City 9-14.
SOUSA AND HIS BAND: Auburn, N. Y., April 3, Elmira 4, Ithaca 5, Wilkes-Barre, Pa., 6, Scranton 7, New York city 8, Philadelphia, Pa., 9-14.
SVINGALI (Telepathist): Tipton, Ind., April 2-7, New Castle 9-14.

(Received too late for classification.)

CAMILLE (H. Combs, mgr.): La Crosse, Wis., April 7, Preston, Minn., 9, Rochester 10, Plain View 11, Chatfield 12, Pine Island 13, Zumbrota 14, Dodge Centre 15.
EAST LYNNE (Chas. Newton, mgr.): Walton, N. Y., April 3, Sydney 4, Casenovia 5, Canastota 7, Oswego 10.

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EMPIRE STOCK (J. L. Thompson, mgr.): Monongahela, Pa., April 2-7, Brownsville 9-14.
GILMORE, PAUL (Jules Murry, mgr.): Duluth, Minn., April 4, Superior, Wis., 5, Calumet, Mich., 7, Hancock 9, Ishpeming 10, Marquette 11, Marinette, Wis., 12, Oshkosh 13, Madison 14.
GLICK STOCK (Harry Glick, mgr.): Paris, Tenn., April 2-7.
HARRIS-PARKINSON STOCK (Robert H. Harris, mgr.): Hattiesburg, Miss., April 2-7.
HENRY'S, HI, MINSTRELS: Webb City, Mo., April 3, Joplin 4, Fayetteville, Ark., 6, Muskogee, I. T., 7, South McAlester 9.
HOWARD-DORSET (Geo. B. Howard, mgr.): Sheboygan, Wis., April 8-13.
KINSLEY-RUSSELL (E. B. Russell, mgr.): Virginia, Ill., April 9-14.
LESLIE, ROSABELLE (Sim Allen, mgr.): Williamsport, Pa., April 2-7, Newark, N. Y., 9-14.
KING, FRANK E.: Ashland, Wis., April 4-6, Calumet, Mich., 9-14.
NEW YORK BY NIGHT (Geo. Roberts, mgr.): Elizabeth, N. J., April 2-4, New Brunswick 5, Norristown, Pa., 6, Lebanon 7.
OLD ISAACS FROM THE BOWERY (J. P. Eckhardt, mgr.): Newark, N. J., April 16-21.
[illegible] CONCERT: Gloversville, N. Y., April 9, Amsterdam 10, Buffalo and Batavia 11, Ashtabula 12, Port Huron 13, Toledo 14.
RUNKEL STOCK (M. Runkel, mgr.): Rome, Ga., April 2-7, Athens 9-14.
SHEPARD'S MOVING PICTURES (Eastern): Salem, Mass., April 3, 4, Marlboro 5, Taunton 6, Newport, R. I., 7, Albany, N. Y., 9-14.
SHEPARD'S MOVING PICTURES (Southern): Chattanooga, Tenn., April 3, Knoxville 4, Middlesboro, Ky., 5, Greenville, Tenn., 6, Bristol 7.
THE ARRIVAL OF KITTY (C. S. Williams Co., mgrs.): North Baltimore, O., April 3, Bowling Green 4, Bryan 5, Van Wert 6, Delphos 7, Springfield 9, Washington, C. H., 10, Xenia 11, Decatur, Ind., 16.
THE COUNTY CHAIRMAN (Eastern; Jos. E. Luchette, mgr.): Lima, O., April 3, Findlay 4, Toledo 5, Pontiac, Mich., 6, Port Huron 7, Bay City 8, Saginaw 9, Flint 10, Jackson 11.
SHADOWS OF A GREAT CITY (William L. Malley, mgr.): Canton, O., April 3, Warren 4, Sharon, Pa., 5, Akron, O., 6, Elyria 7, Detroit, Mich., 8-14.
WINNIGER BROTHERS (Frank Winniger, mgr.): Hammond, Ind., April 1-7.
WOODWARD STOCK (Woodward and Burgess, mgrs.): Mason City, Ia., April 2-7, Fort Dodge 9-14.

OPEN TIME.

INDIANA.—Madison—G. O. House, April 9-14, 16-21, 23-28, 30-May 5.
IOWA.—Perry—G. O. House, April, May and June.
KANSAS.—Pittsburg—La Belle Theatre, April 15, 22, May 6, 13.
MICHIGAN.—Jonesville—Theatre, April 9-13, 16-20, 23-27, May 14-18, 21-25, 28-31, June 4-8, 11-15, 18-22, 25-29.
MISSOURI.—Sedalia—Sedalia Theatre, April 15, 22, 29, May 6.
NEBRASKA.—Beatrice—Paddock Opera House, April.
NEW YORK.—Plattsburg—Theatre, in April and May.
OHIO.—Akron—Unique Theatre, April 9-28.
Cambridge—Colonial Theatre, April 21, 28, May 5, 12, 19, 26.
Mineral City—Davis Opera House, April and May.
Pleasant City—Opera House, in April and May.
Youngstown—Opera House, April 9-11, 16, 17, 19, 20, 30-May 5.
PENNSYLVANIA.—New Kensington—Opera House, April 11-19, 21-30.
Lansford—Opera House, April.
Latrobe—Showalter's Theatre, April 9, 30.
Renovo—Kane's Theatre, April 12-14, 17, 18, 20-30, May 1-31.

LETTER LIST.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:
(Otis L. Colburn, Representative.)
69 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

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Twenty-five cents an agate line. Quarter-Page $45; Half-Page, $80; One Page, $150.

Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; $1.35 a line for three months. Four lines the smallest card taken.

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SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.20 per annum, postage prepaid.

Telephone number, 970 Bryant.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourists' Agency, 28 Haymarket, S. W.; Anglo American Exchange, 9 Northumberland Ave., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lafarche, 63 Lime St. In Sidney, Australia, Swain & Co., Moore St. In Johannesburg, South Africa, at Ince, Rissik St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - - - - APRIL 7, 1906.

Largest Dramatic Circulation in the World

FOOD FOR THOUGHT

THE remarkable showing made in THE MIRROR last week of the development of the Independent forces and theatres no doubt is inspiring something resembling thought in Trust circles, and it should deeply interest local managers, both those who are "under contract" for years to Trust interests and those who have not yet decided whether to train with the Trust or the Independents.

To those local managers whose theatres are at this time free—who are at liberty to book attractions from any source—the list of Independent attractions will be a revelation.

Can they find any list comparable with the Independent list for first-class attractions, or for variety of offering? Surely the Trust cannot furnish any such list. The lesson is obvious.

And the showing made by the Independents should strike local managers who have foolishly tied up their theatres with the Trust booking agents with something akin to nervousness.

There is no doubt whatever that the Independents have but just begun to develop. What they have accomplished in a year is significant of what may be achieved even before the beginning of another regular theatrical season. If they develop in the near future as they have in the immediate past, what will there be left for the Trust to book?

And if the Trust should find itself with no considerable number of attractions of class—as it even now finds itself—what is it going to offer to fill the time of the theatres it has "tied up" on the theory that it had all the desirable attractions in its grasp?

The Trust cannot manufacture attractions of a desirable sort as factories turn out boots and shoes and shirts and furniture. It will have to "deliver the goods," in its own vernacular, if it expects public patronage, for the public wants to see in the theatres something worth while.

The patronage of Independent attractions by the public to-day shows that the Independents have public confidence, because they have in their array a large number of the better players of the country, with an increasing number of plays and combinations that the public wants.

And if the public balks at what the Trust has to offer it, what will the local managers who have foolishly turned over their properties to the Trust booking agents say and do?

Will they seek to annul the contracts they have with the Trust booking agents on the theory that they have been victims of false pretences—that they made their contracts on the theory that the Trust could and would furnish them with a list of the better theatrical attractions, whereas the Trust cannot now "make good"?

THE LAW OF COPYRIGHT.

As a result of the copyright conferences recently held in Washington with the Librarian of Congress, participated in by representatives of all the various interests involved, including that of the drama, lawyers are at work formulating a new copyright bill.

A codification of the laws relating to copyright has long been necessary, as they have been in a measure conflicting, the result of amendments and additions with reference to a multitude of subjects running over a long term of years. It was thought that the new measure, embodying all related subjects and reconciling differences, would be ready for introduction at the present session of Congress; but it is now announced that the members of the House Committee on Patents, which has the matter in hand, are of the opinion that the new code will not be ready for submission at this term. It will undoubtedly be presented at the next session of Congress, however, and there is no doubt of its passage, as it will be a governmental measure.

It is reported that there was opposition to the comparatively recent amendments to the old copyright laws with reference to plays and musical compositions that were aimed at piracy, but those provisions will be incorporated in the new copyright code with even greater security for property rights and the punishment of persons who seek to violate them.

There were strong efforts, it is said, to have repealed the provisions making the stealing of another's property in a drama or a musical composition punishable by imprisonment as well as by fine; but assurance is given that the law will continue as follows:

Any person publicly performing or representing any dramatic composition, or any dramatic musical composition, for which a copyright has been obtained, or any part thereof, or any imitation, parody, travesty, pantomime or mimicry thereof without the consent of the proprietor or his heirs or assigns, shall be liable for damages, to be assessed at such sum, not less than $100 for the first, and $50 for every subsequent performance, as to the court shall appear to be just. If the unlawful performance and representation be wilful and for profit, such person or persons shall be guilty of a misdemeanor, and upon conviction be imprisoned for a period not exceeding one year.

Moreover, under the law, it will be easy to follow piracies persistently and effectively, for an injunction sued out in any local branch of the United States Court may be operative anywhere, as will be seen from this provision:

Any injunction that may be granted upon hearing, after notice to the defendant, restraining the performance of any such composition, may be served on the parties against whom such injunction may be granted, anywhere in the United States, and may be enforced by proceedings to punish contempt or otherwise by any other court or judge possessing jurisdiction; but the defendants may make a motion in the proper court of any other district in which he or they may be engaged in performing the composition to set aside the injunction upon such reasonable notice to the plaintiff as the court shall deem proper; service of the motion to be made on the plaintiff in person or on his attorney in the action.

Under this law, all piracies of plays and other theatre properties may be stopped, and those guilty of them punished as other thefts are dealt with by the law.

THE IBSEN INFLUENCE.

The recent production of Hedda Gabler by Mrs. Fiske in Philadelphia called forth the following comment in the *Ledger* of that city:

"The stern, remorseless figure of Henrik Ibsen loomed large over the events of the past week on the Philadelphia stage. The single performance of Hedda Gabler by Mrs. Fiske's company at the Lyric Theatre sufficed to turn other productions, admirable and ambitious in many respects, into what might almost be termed insignificance. If it accomplished nothing else, Hedda Gabler was at least instrumental in restoring the critical equilibrium which in the course of a season of mediocrity, however well intentioned, is apt to become rather badly shattered. Alfred Sutro, C. M. S. McLellan and Channing Pollock, all of whom have just been represented here, not to mention John Luther Long and Mrs. Fiske herself, whose playlets are considered elsewhere, form an alignment of alert and clever dramatists. Mr. Sutro, indeed, has been hailed in his native England as a force of mighty power in the present day drama. But Hedda Gabler not only indicated where some of these and many another popular playwright have gone to school, but how many secrets of that institution are still known only to the headmaster.

"The philosophy of the Ibsen drama may be to certain classes of people decidedly shocking, although much less so than formerly. But Ibsen, the technician, must be the subject of admiration among most playwrights and play lovers as well. There is not in Hedda Gabler one superfluous word, and by the time the first act is over the spectator has an intimate acquaintance with all the characters in the piece and the complete history of their lives for years prior to the initial rising of the curtain. Pinero in The Second Mrs. Tanqueray, unquestionably his masterpiece, consumes his first two acts in the analysis of his leading characters. Not until the scene with Mrs. Cortelyou at the close of Act II. does the explanation really give way to drama. In Hedda Gabler the play is set into fairly whirlwind motion the instant Hedda learns the whereabouts of her former admirer, Eilert Loyborg. That the major portion of this action is of the mental or subjective sort only adds to its power, though it makes tremendous demands upon the abilities of its interpreters.

"This triumphant exploitation of the subjective has had its marked effect upon every dramatist of the day, Ibsenist or otherwise. It, for instance, has invested with an archæological rather than a human interest the works of Victorien Sardou. The modern stage is steadily withdrawing from Tosca torture scene effects, just as the Bernhardt style of acting, flawless of its kind and admirably representative of the period in which it was born, is fast becoming obsolete. The most gifted actresses of the theatre of the future will no more take Sarah Bernhardt for their model than the playwrights will adopt the lurid methods of M. Sardou. Even Augustus Thomas, who confesses to having never read an Ibsen play in his life, has won much of his deserved success as a dramatist through the medium of quiet effect. In this he adheres with careful workmanship to the art canons of the day—canons in his conformity to which Henrik Ibsen was, despite all argument, a pioneer. A Doll's House, not his best play, is sufficient proof of this. Twenty-seven years ago, the date of its premiere, it was certainly a marvel of verisimilitude in a period of superheated melodramatic methods. To-day its foster children, or at least collateral relations, are constantly increasing in number."

THE NEW THEATRE.

Specifications which must be conformed to by the nine competing firms of architects that are to submit plans for the construction of the New Theatre have now been published in the daily papers, coupled with the announcement that $750 will be paid for each set of plans found unavailable. Drawings are to be delivered not later than April 21, and the jury is to submit its verdict to the Building Committee by May 1. The jury, as at present constituted, consists of Charles T. Barney, Otto H. Kahn, H. R. Winthrop, Heinrich Conried, Stanford White, Donn Barber, and Edgar V. Seeler.

The announcement, after explaining the purposes of the theatre, continues:

"The theatre contemplated in this programme is not to be understood in the usual American interpretation of the word: that is, a mere show house where the entire building is given over to the auditorium and the stage. It is intended to conform more nearly to the Continental type of theatre, in which the auditorium and stage occupy only a moderate portion of the plan and provision is made for a foyer, grand staircases, ample retiring and cloak rooms, smoking rooms, entrances, circulations and elevators, restaurant, confectioner, florist and similar accommodations for the public. In its architectural aspect the problem is one that calls not only for a practical solution, but is also one in which the artistic treatment is of paramount importance."

The building is to seat 2,000 persons and will have a parquet, two tiers of boxes and either two deep or three shallow galleries. On the floor are to be 600 seats. Each of the forty-six boxes, half of which are to be at the rear of the parquet at an elevation of five feet above the level of the floor, is to contain six seats. In front of the boxes is to be an aisle of width sufficient to permit persons to stand and converse with the occupants, and back of them is to be another aisle eight feet in breadth. Each box is to have an anteroom. The stage, which, in order to facilitate the transfer of scenery, is to be on a level with the street, is to be eighty-five feet deep and one hundred feet wide; from the stage to the loft will be a distance of 108 feet, with a depth of sixty feet under the stage. The proscenium arch is to be about forty feet high and forty-five feet wide. It is understood that there is to be no apron, the projection being merely great enough for the prompter's box and footlights. The seats for the orchestra are to be arranged in tiers, the highest being on the same plane as the parquet.

Forty dressing-rooms are to be provided for the performers, each supplied with direct ventilation and running water; the two chorus rooms, respectively for men and women, must be designed to accommodate thirty persons each. There will be a library, a room for ballet practice, three rehearsal rooms, a suite in which the founders may hold their meetings, two rooms for the musical conductors and three for the stage-managers. The school of dramatic and musical art is to have a concert room, containing a stage, and twelve school rooms. Perhaps the most unique feature of the arrangements is the specification for a green-room, not less than three hundred square feet in area, signalizing the revival of a custom now practically extinct.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

F. H., Columbus, Ohio: If practical and not attached to the scenery, the property man is responsible for placing the fire log, and the electrician is supposed to make the connection.

H. H., Jackson, Tenn.: The inquiries of THE MIRROR in its duty of reflecting the theatre do not go to information relating to where actors who can afford them get their private cars, or what they pay for them. Why not address a letter to the actor as to whose means of transit you ask?

K. L. D., Richmond, Va.: The first wife of Joseph Jefferson, a Miss Lockyer, was born in Burnham, England, on Sept. 11, 1832. She made her New York debut at the Bowery Theatre as the Fairy Queen in Cinderella. She retired early from the stage and died in New York on Feb. 25, 1861.

K. R. T., Baltimore: The Heart of Maryland was first produced at the Grand Opera House, in Washington, on Oct. 9, 1895, and was first presented in New York at the Herald Square Theatre on Oct. 22 immediately following. The New York cast included Frank Mordaunt, Herbert Kelcey, John E. Kellerd, Cyril Scott, Odell Williams, Henry A. Weaver, Jr., Edward J. Morgan, Helen Tracy, Mrs. Leslie Carter, Georgia Busby and Angela McCauil.

A. D. P., New Orleans: Arms and the Man, a romantic comedy in three acts, by George Bernard Shaw, was presented for the first time in America by Richard Mansfield at the Herald Square Theatre on Sept. 17, 1894. The cast was as follows: Henry M. Pitt as Major Paul Petkoff, Henry Jewett as Major Sergius Saranoff, Richard Mansfield as Captain Bluntschli, Walden Ramsay as Nichola, Mrs. McKee Rankin as Catherine Petkoff, Beatrice Cameron as Raina Petkoff, and Amy Busby as Louka.

R. M. T., Clinton, Iowa: (1) Ingénue is strictly a French adjective from the same root as our English word ingenuous; being in the feminine, it necessarily applies to a girl or woman as being artless, guileless, ingenuous at heart as contrasted with the alacrity, the artfulness, and often the sophistication of the soubrette. The unsuspicious girl in love, the "sweet young thing" of the stage, the "eternal feminine" of a not very monumental type who generally plays opposite the "romantic juvenile," and has a fondness for kisses and cosy corners, is the ingenue. The old-fashioned type of soubrette is better preserved in opera than in modern comedy; she should be able to sing and dance, she is ceaselessly flirtatious, she is piquante and has a tendency to be daring—which does not mean she is at all offensive. She is almost always petite and always vivacious. Fritzi Scheff, in Mlle. Modiste, is a splendid example of the highest type of soubrette. The ordinary specimen exists in practically every stock company, and is perhaps most frequently seen as a maid servant. (2) For this information you had best write to one of the regular dramatic publishers.

PERSONAL

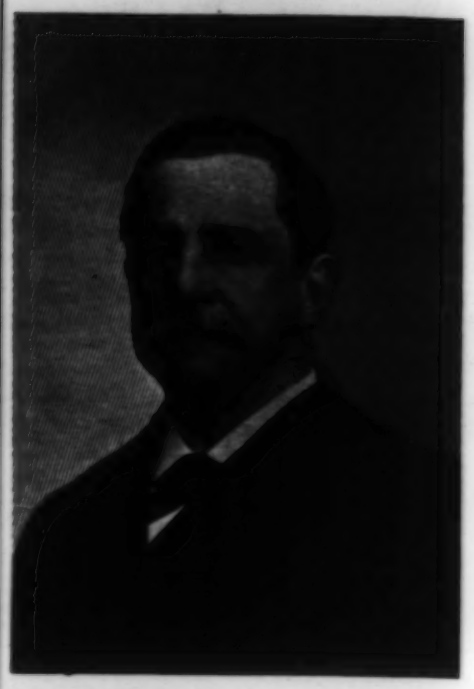


Photo by Rockwood, N. Y.

PASTOR.—Tony Pastor celebrated the forty-first anniversary of his entrance into theatrical management in New York, Thursday, March 22, when he made his reappearance on the stage of his own theatre and sang some of the songs that he made popular two score years ago. As may be seen from his latest photograph, Mr. Pastor is still hale and hearty. He is at his office every day and takes as keen an interest in the performances as he did when he first put his name above the door of a playhouse nearly half a century ago.

BLOCK.—Adele Block and her mother sailed for Europe on the *Cedric* on March 28.

TENNANT.—Dorothy Tennant has been spending her vacation in Atlantic City. She made her re-entry with The College Widow at the Garden Theatre last night.

TYLER.—George C. Tyler, accompanied by Eugene W. Presbey, sailed for Europe on the *Kaiser Wilhelm II* on March 26. Mr. Tyler will make an automobile tour of Southern Europe during the Summer.

EDDY.—Jerome Eddy, the veteran press agent, celebrated his birthday on March 27, but refused to confess his age.

MORTON.—Michael Morton, author of The Little Stranger, now running at the Criterion Theatre, London, has just completed a dramatization of Thackeray's novel, "The Newcomes."

HERBERT.—Victor Herbert has purchased a Summer home at Little Neck, L. I., and hereafter will spend his vacations with his family within reach of New York city.

GRIFFIN.—Gerald Griffin, after another long and highly successful season with the F. F. Proctor stock company at the Fifth Avenue Theatre, will close with that organization on Saturday evening, April 7. The Proctor management expressed much regret at Mr. Griffin's leaving, as he has been a great factor in the building up of the strong clientele that is so faithful in its attendance at the Fifth Avenue. Mr. Griffin resigned from the Proctor forces in order to accept the opportunity of originating the role of Job Richfield, in Sydney Rosenfeld's new comedy, The Optimist, that will be presented for the first time in Washington next Monday.

SCHEFF.—Fritzi Scheff was given a "tusch" by the orchestra at the Knickerbocker Theatre on March 29, in recognition of the 100th New York performance of Mlle. Modiste. She was the recipient of many floral presents, including a snare drum filled with roses, from the orchestra.

CHAMBERS.—Haddon Chambers, the English playwright, arrived from London on Saturday, March 31. He explained that his visit was for the purpose of obtaining a ten days' rest and arranging for the American production of Sir Anthony.

IRWIN.—May Irwin is considering a new comedy by Reginald W. B. Pinero, a relative of Arthur Wing Pinero, for use next season.

ANGLIN.—Margaret Anglin has secured a new play, The Golden Butterfly, by Edith Macrane, for use next season. The play is a comedy of New York life.

MARLOWE.—The report that Julia Marlowe might be compelled to close her season on account of an injury to her ankle was untrue. Miss Marlowe has entirely recovered from the sprain she suffered several weeks ago.

BELL.—Digby Bell collapsed twice on the stage of the Colonial Theatre in Chicago Sunday night, exhausted from the hard work on one-night stands. He recovered sufficiently to continue the performance.

GOODWIN.—Nat C. Goodwin arrived in New York Saturday on the *Amerika*. He was accompanied by Alexandra Carlisle, who was his leading woman in London. This is Miss Carlisle's first visit to America.

JEFFERSON.—Thomas Jefferson has cancelled his immediate engagements and will come to New York to have his throat treated. He is not ill, but his voice is impaired, and he has been advised to take a long rest.

TERRY.—Ellen Terry has received a dispatch from Sarah Bernhardt congratulating her on the approaching jubilee celebration of Miss Terry's fiftieth year on the stage.

HOPPER-DANIELS.—De Wolfe Hopper and Frank Daniels have purchased two blocks of water front property at Douglas Manor, Long Island. Both comedians intend to build Summer homes.

DAVENPORT.—Eva Davenport, who has been at Roosevelt Hospital for several months, was discharged last week, almost entirely recovered from her serious illness.

ADAMS.—Maude Adams has purchased a half-acre tract of land at Douglas Manor, Long Island. It is said that she will make her home at this point.

THE USHER

There was a time when the "talking" partners of the Theatrical Trust, arbitrarily and offensively confident of their ability to keep any attraction "out" of a city or a locality, used facetiously to recommend "a tent" to those with whom they could not "do business."

Well, Bernhardt's management has turned that sort of Trust humor into practicality; and Sarah has not only conquered Texas with her tent, but at the same time made the Trust more than ridiculous.

Aside from all ideas of press-agency, there is a significance in this matter that the press throughout the country has seized to the sorrow of the "big combination" of small persons, who imagined up to within a short time that they had the theatrical business of America bottled up for their own exclusive use.

Texas newspapers, naturally, are bitter in their attacks on the Trust for conditions that made it necessary for a noted visiting actress to play in embarrassing circumstances, if she played to their constituencies at all. But the general press takes notice, and its castigation of the methods of the Trust is as severe as it is deserved. As the New York *Evening Sun*, in commenting on Bernhardt's appearance at Dallas in a tent, says:

The American sense of fair play is stronger in no part of the country than it is in Texas. The people out there resented the action of certain persons in control of the theatres who refused to let this distinguished visiting artist use their houses. The demonstration of last night may, therefore, be taken as in a way a protest against bad manners and worse business. Madame Bernhardt must be glad that the appeal which she made to the French Ambassador at Washington was unsuccessful. Her courage under difficulties, the novelty of the circumstances attending the performances, are putting money in her purse, and making people rally to her support, the very things that those who tried to hamper her did not anticipate.

There have been some amusing incidents of Bernhardt's tour of the country, and none of them is more refreshing than a "criticism" or review of her appearance at Convention Hall, Kansas City, by Ed H. Smith, published in the Chula, Mo., *News*. Mr. Smith, after exclaiming his pride in being a Missourian living within reaching distance of Kansas City, and noting that Bernhardt "came from Paris, France, to the centre of the corn belt and showed to the largest audience that ever the world gathered together," the same being in Kansas City, whereas "New York couldn't do it, nor Paris, nor Chicago, nor London," thus proceeds:

Our own Kansas City did it in a canter, easily, without a whoop or yell, just naturally, without turning a hair. But our theme is not Kansas City. Kansas City will be with us always, while Madame Bernhardt is passing. When two or three are gathered together talking about Sarah Bernhardt they speak of her age, of her slimness, of her propensity to kick over the tugs. This is not right. If you had been in Convention Hall the other night Sarah's age would have been the least of your troubles. You wouldn't have lost any sleep because she didn't stick out as far in places as some women do. And the ocean rolls between K. C. and gay Paree, which is about the only thing you would regret as to her conduct. Everything is done the same in France as in Kansas City, except talking. They make love the same and Sarah is past master of the art. Although we are from the country, bourgeois, yet we could understand it all. Every bit of it. Except the language. Yes, sir. The play was Camille, by the younger Dumas. Nobody ever liked the book much, nor the play, but we are talking about Bernhardt, who is Camille in the play. Camille is a beautiful Paris courtesan with the consumption. She dies shortly, but in the meantime is a very warm number, as it were. Duval loves her and she loves him, but some other fellows are paying her expenses. Duval is financially short. They do very wrong, but Dumas, who wrote the story, attributes that to their great love and the fact that Camille had consumption.

Surely, although bucolic in expression, the foregoing is somewhat scientific in its way, and Mr. Smith has but started. He goes on:

Finally old man Duval comes in from the country and gets Camille to tell young Duval that she loves one of the other fellows. Thinks that will break it up and save his boy's future. She tells him. Mon Deo! What a magnificent dimpled little liar she is. He goes away after standing her on her head, and she gets worse soon, sends for him, and dies in his arms.

Making love and dying are Sarah's two long suits. She may be better at dying than she is at making love, but if she ever wants to give me a private demonstration of her art I shall not ask her to die. That's sure as God made little apples. If you fellows think it's fun to see her die you ought to have been at Convention Hall. You'd give a $10 to miss it. The other shore was in plain sight from the arena balcony. Some day she will do that and it will be sure 'nough. But then they pay her well for getting so close to the edge. I wouldn't do it for $1,500 a time. You ain't talking to me.

When Sarah hugs, O mercy me!
She throws her arms out far apart,
A joy bird flitters in your heart,
For once in life you're sure on deck,
She reaches twice around your neck,
When Sarah hugs.

When Sarah bows, O mercy me!
She loads her fingers to the tips
With kisses from her warm red lips,
And casts them forth to fill the air,
And every fellow gets his share,
When Sarah bows.

When Sarah dies, O mercy me!
You forget the things that she has done,
Her capers then are all your own.
It seems like she's been pretty good,
And you've not lived just like you should,
When Sarah dies.

It appears that Ellen Terry was desirous to make a tour of this country in Alice-Sit-by-the-Fire, and that she was not permitted to carry out this plan was a bitter disappointment to the great actress and lovely woman. Her matchless art has never found happier expression than in the role designed for her by Barrie and originated by her in London. Her feelings were described in a letter recently written by Miss Terry to a friend, in which she said:

I doubt if I shall ever go to America again now. It is so hard for a woman of my years to get hold of a good stage vehicle. I had it in Barrie's Alice-Sit-by-the-Fire, and I am sure that America would have liked me better in that play than anything I have played in a long, long time. But, alas! the Fates were against me. Miss Barrymore wanted the play for America and she got it—there's nothing more to be said. Only a role of that sort doesn't come the way of a woman of my age more than once or twice in a lifetime.

But, with due respect to Miss Terry, much more might be said, and her reticence is typical of the gentle nature of the woman. To give Miss Barrymore a role for which she was entirely unsuited, the opportunity which justly belonged to Miss Terry to retrieve her fortunes and give delight to her thousands of American admirers was brutally taken from her.

Neither consideration nor respect was shown to the wishes of the illustrious actress, and the fact casts another reflection upon the methods of the managers composing the Theatrical Trust.

THE GILBERT TESTIMONIAL.

Owing to the many orders for seats for the entertainment in behalf of the Gilbert testimonial window, it has been decided to use the Knickerbocker instead of Daly's Theatre, on April 17.

There will be a number of dramatic novelties, an important number being the reappearance of Clara Morris in a scene from the fourth act of Odette. Other participants who have already agreed to appear are Francis Wilson, Lawrance D'Orsay, Annie Hughes, an English actress now with the Mr. Hopkinson company; Mrs. May Isabel Fiske, Blanche Bates, Frank Keenan and J. H. Benrimo, Margaret Illington, Ernest Lawford, Hattie Williams and Sam Bernard in a scene from The Rollicking Girl. The principal features of this performance will be purely of a dramatic character, with a number of special interludes.

Additional contributions received for the testimonial fund are: Viola Allen, $50; Fay Davis, $10; Otis Skinner, $20; James K. Hackett, $25; Mrs. George J. Gould, $250, and Mrs. Douglas W. Burnham, $20.

NOTABLE EXHIBITION OF PAINTINGS.

The Exhibition of American Arts Company announces that it will place on view next week, at the Harmonie Building, 43 and 45 West Forty-second Street, a collection of pictures that promises to be of unusual interest to art lovers and the general public as well.

The paintings bear the collective title "Conceptions of Christ." The artists represented in the collection are Kenyon Cox, William H. Crane, Charles Curran, Frank V. Du Mond, George Hitchcock, Frederick S. Lamb, Joseph Lauber, John La Farge, Will H. Low and Carl Melchers. Each of these painters has expressed his individual ideal of the Christ. The conceptions are, it is said, widely dissimilar, thus affording contrasts suggestive of careful study and thought.

The exhibition will be opened on April 8 and will continue for six weeks.

CITY AND THEATRES AT ODDS.

Through some misunderstanding between the city of Elizabeth, N. J., and the managers of the two theatres there, the city has commenced suit for licenses for the past three or four years, at $100 per year. The license fee was at first devoted, per legislative action, to the firemen's benevolent association, and a fireman was stationed in each theatre at every performance. The local managers demurred at this and in the courts defeated the city and forced the retirement of the firemen. Since then the city has failed to collect the license fees and now demands them. The local managers will contest.

OPERA COMPANY SUED.

A summons in assumpsit was filed Saturday in the Court of Common Pleas in Pittsburgh against the Conried Metropolitan Opera company by the Elite Publishing Company, of that city. No statement was filed with the summons, and neither the manager of the printing company nor the representative of Mr. Conried would make a statement relative to the case. It is learned, however, that suit is brought for payment for printing the prospectus of the operas when the company appeared in Pittsburgh last season, which, it is alleged, has never been settled.

GILMORE MEMORIAL CONCERT.

Arrangements are under way for a monster concert to be given in Madison Square Garden on May 15 in memory of the late P. S. Gilmore. There will be an orchestra and military band of 1,000, and a choir of 1,000 members of the People's Choral Union. The conductors are to be Walter Damrosch, Frank Damrosch, Victor Herbert, and John Philip Sousa. A Gilmore memorial concert committee is forming. Thomas M. Muiry is president, Thomas L. James and John R. Van Wormer vice-presidents, and John D. Crimmins treasurer.

ACTOR SHOOTS ACTOR.

During an altercation with Clarence Heritage, playing Colonel Bonham in Arizona, at Syracuse, N. Y., on March 27, Charles E. Graham, who plays Sergeant Keller, was shot in the cheek and hand, but was not seriously injured. Heritage was arrested at his hotel. Heritage claimed that the shooting was done in self-defense.

MARCH OF THE INDEPENDENTS.

Two More Houses Secured at Important Points —The Movement Steadily Growing.

After a struggle lasting six weeks, the Shuberts have gained control of the new theatre at Jefferson City, Mo., giving the Independents an important city on the route from St. Louis to Kansas City. Efforts have been made to secure Wood's Opera House at Sedalia, and it is understood that the deal has practically been closed in favor of the Independents. These two houses will make it possible to play a week in St. Louis and four days in Kansas City without losing any performances or doubling back on the route.

Contracts for the brick work for the Shubert Theatre in Kansas City were let last week. The contract calls for an expenditure of $40,000 on the three stories now under construction, and stipulates that the work shall be completed in four months. Work on the Denver theatre will be commenced on May 1, a deal having been closed last Saturday for the erection of a $200,000 building.

Rumors that the Vine Street Theatre, now building in Cincinnati, would be used as a vaudeville house are unfounded. The theatre will open under the Shubert direction on September 1. As to the Worcester Theatre, Worcester, Mass., Felix Wendelschaefer served notice on the board of directors last week that he would not renew his lease after June 1, and the house will go under Independent management after that date.

An account of Sarah Bernhardt's tenting experiences will be found elsewhere in THE MIRROR. The theatre at Austin, Tex., was offered Madame Bernhardt's managers by the local house manager, at the solicitation of the Governor and members of the State Legislature. It is reported in Texas papers that the Attorney-General had notified the theatre managers that a refusal to allow Madame Bernhardt to appear in their theatres would be considered an evidence of an infraction of the State anti-trust laws.

Something Seriously Wrong

Newspapers have found in Sarah Bernhardt's experience matter for editorial comment. The following is from the New York *Times*:

"It is almost unbelievable that Madame Bernhardt could make her marvelous art audible or even visible in distances so magnificent. She, however, is a genius, and perhaps she persuaded the assembled multitude that they both heard and saw. Such things have been known. However, the episode is distinctly painful, and it will not add to the popularity of the men or the system that forced this remarkable woman to a resort so nearly desperate. Her fame, of course, is secure, but when theatres are closed to a Bernhardt something is very seriously wrong."

A Good Fight Fought.

The New York *World* has this to say:

"Bernhardt playing Camille under canvas to the plaudits of 7,000 Texans—the art of the Comédie Française in a prairie atmosphere, with tent pegs and guy ropes as accessories—is it to be wondered that the actress found it 'fairyland' or that her emotions 'were never appealed to more strongly'?

"What is there in the experience of strolling players to match this? What are the triumphs of the boulevards to the capture of Dallas and the rout of the Theatrical Trust while Paris and New York looked on? It is to be supposed that the lady of the camellias was never played with greater fervor than under the stimulus of these unique circumstances.

"Bernhardt should receive the freedom of the Lone Star State, to which she has added a new laurel. She has fought a good fight for liberty. She has maintained the traditions of the Alamo. She should be admitted to fellowship with the descendants of Crockett and Houston."

Bernhardt's Trust Defying.

The Washington *Star* congratulates Bernhardt on her new role as trust breaker, as follows:

"The Divine Sarah as trust defier, if not trust buster, is an interesting figure. Why should she not tarry with us and help us out with suggestions about our general trust problems? Her 'tenting on the old trust ground' in Texas promises to be a record breaker for money making. She will receive more cash for her performances under canvas than would probably have reached her under the most favorable trust roofs. This is the secret of bringing trusts to terms. Show a new way around, and that it can be made remunerative. This great French artist in heroic roles, in sentimental roles, and in half-and-half roles, has long had the patrons of the theatre at her feet. Why should she not toward the close of her career go in for statesmanship, and show the real world a display of talent about real things equal to that about mimic things?"

Bernhardt's Fairyland.

The Kansas City *Star* comments thus:

"It was not the tent nor its furnishings that reminded Madame Bernhardt of fairyland when she played in Dallas last night. This great actress has played many times in the most gorgeous theatres, before the most magnificent audiences, with rich gowns and resplendent jewels supplementing the fanciful designs of architects and decorators. It was the occasion rather than the scene that inspired her to liken the performance of Camille in a tent to fairyland. It was the exhilaration that comes with triumph.

"The greatest of living actresses was barred from the theatres of Texas by the exactions of the Theatrical Trust. It was a new experience for her, and it was an unusually instructive lesson to the people of this country. But with a monopoly of the desirable playhouses in Texas, the Trust was obdurate; it could find no room for the great Sarah; she must come under its management or take to inferior theatres or to halls, barns or tents. She would play in a tent, she said to her managers when the thing was proposed. The Trust people laughed at the proposition. They said it was not made in good faith: that it was merely an advertising scheme.

"But Bernhardt has done it. She has done it dramatically. She not only played in a tent, but she played to enormous receipts, and she gave the people of Texas an opportunity to register their protest against the discrimination that has been exercised against her. It was a triumph for the great French actress over the theatrical pirates. She had a right to feel young and proud."

Harm Unestimated.

The Holyoke *Transcript* is happy over the independence of Holyoke's theatre: It says:

"The large Holyoke public that has plenty of money and plenty of enthusiasm to support a fine theatre is very happy over Manager Lawler's alliance with the rebels against the Theatrical Trust. The harm that the so-called Theatrical Trust in its stupid selfishness has done to the American stage and drama can never be fully estimated. The idea of one or two men of one race, and that one of the most conservative in the world, setting out to cater to the dramatic tastes of this great country was from the first preposterous. But so clever was this organization and so merciless the methods of the men that they were in a position to force to the wall such theatres as did not cater to their power. The demand of the Trust for a certain per cent. of the earnings of every performance given at the theatres all over the country was good milking to be sure. But the cream of that kind couldn't last always. There are too many and too diverse tastes in this country to be satisfied with any one kind of play."

Enlarged Opportunities.

The dramatic editor of the Pittsburgh *Gazette* comments on the theatrical conditions in that city:

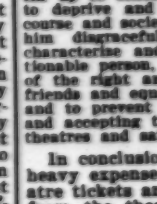
"The Belasco is furnishing a very fine balance to the theatrical competition in Pittsburgh despite the fact that its booking managers are only a year old in their contention against the stronger Syndicate. Public prejudice is a very hard thing to overcome, and the Belasco has the disadvantage of an exceedingly uncomfortable auditorium as compared with the more luxurious Syndicate theatre, but its bookings at a uniform maximum price of $1.50 have been surprisingly good. The city's amusement opportunities have been wonderfully enlarged on the side of clean, intelligent plays presented by players of reputation and note.

"With the addition of very many important stars to their list for next season the Independent should have a new theatre, and with this added power establish permanently and comfortably in Pittsburgh a competition that it has been clearly demonstrated we are amply able to maintain and which we ought to have had long ago."

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

Members and friends are earnestly requested not to forget the New York Chapter's Easter sale, to be held at the Chapter headquarters, Manhattan Theatre Building, on Thursday, Friday afternoon, and Saturday afternoon and evening. Many useful and pretty Easter remembrances have been received by the chairman, Mrs. Boyd L. Bellbridge, and her committee. There will be no charge for admission, and a large attendance is looked forward to.



Mrs. S. M. Cory was hostess at the tea served at headquarters last Thursday, and among those present were: Albertine Perrin, Rena May, Mrs. J. Alexander Brown, Dr. J. M. Crosby, Adelaide Cherie, Mrs. Jennie Hutchinson, Mrs. Annie Murray, Mrs. W. G. Jones, who very kindly recited two of her beautiful little poems; Mrs. Samuel Charles, Julia Birdseye, C. A. Hopkins, Anna Hopkins, Charles T. Catlin, Pearl C. Seward, R. Wagner, Mrs. Hudson Liston, the Rev. F. J. Clay Moran, A. Weil, Regina Weil, Maud Jones, the Rev. J. Oliphant, Cora Bell, and many others.

METCALFE SUES TWENTY-SEVEN MANAGERS

James S. Metcalfe, dramatic critic of *Life*, has brought suit in the Supreme Court for $270,000 damages from the members of the Theatrical Managers' Association. He claims that amount, he says, because the defendants entered into an illegal conspiracy to exclude him from their theatres, thereby preventing him from earning a living as a critic. The managers named in the complaint are Marc Klaw, Abraham L. Erlanger, Oscar Hammerstein, Daniel Frohman, Charles Frohman, Charles Burnham, Joseph K. Brooks, Heinrich Conried, James H. Curtain, Martin Dickson, Frank McKee, J. Wesley Rosenquest, Edward A. Braden, Joseph L. Springer, Leo Teller, William C. Watson, Percy Williams, Walter C. Jordan, Alfred Hayman, George J. Kraus, Edward D. Stair, William T. Keogh, Alexander Lichtenstein, Antonio Pastor, Henry B. Harris, Albert Hayman, and Henry W. Savage.

This step on Mr. Metcalfe's part follows upon the criminal proceedings brought against several of the managers last Spring, in which he was sustained by Magistrate Pell. Charles Burnham agreed to act as defendant in the criminal case and was arrested. Later his case was reviewed before Justice Fitzgerald and the Magistrate's decision was upheld. An appeal was taken and is now pending.

Mr. Metcalfe's complaint was drawn up by his attorneys, Spencer, Ordway and Wierum. After specifying nine instances in which he was refused admission to theatres, including Daly's, the Empire, the Liberty, the Garden, the Knickerbocker, the Majestic, the Lyceum, the Savoy, and the Hudson, the plaintiff sets forth the following:

That the acts of the defendants were meant to bring and did bring plaintiff into ill repute with the members of his said calling, and with his employers, and all persons requiring his services, as a dramatic writer, editor and critic, and to prevent and did prevent him from prosecuting his said calling and from earning his said livelihood, and said acts also were meant to hold and did hold the plaintiff up to contempt, hatred, scorn and ridicule, and to deprive and did deprive him of friendly intercourse and society, and to impute and did impute to him disgraceful or dishonorable conduct, and to characterise and did characterise him as an objectionable person, and to deprive and did deprive him of the right and pleasure to join with his family, friends and equals in the enjoyment of theatregoing, and to prevent and did prevent his inviting friends and accepting the invitation of friends to visit said theatres and said places of amusement.

In conclusion, he declares that he was put to heavy expense in the purchase of worthless theatre tickets and in hiring of conveyances to and from the theatre, and that great damage was done to his business and occupation and his character, reputation and credit.

CURRENT AMUSEMENTS.

Week ending April 7.

ACADEMY OF MUSIC—Mrs. Fiske in Leah Kleschna—152 times, plus 1st week—1 to 7 times.
ALHAMBRA—Vaudeville.
AMERICAN—Custer's Last Fight.
BELASCO—Blanche Bates in The Girl of the Golden West—21st week—149 to 155 times.
BIJOU—David Warfield in The Music Master—156 times, plus 31st week—233 to 240 times.
BROADWAY—Elsie Janis in The Vanderbilt Cup—12th week—88 to 95 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—De Wolf Hopper in Happyland—82 times, plus 4th week—25 to 32 times.
CIRCLE—Transatlantic Burlesquers.
COLONIAL—Vaudeville.
CRITERION—Francis Wilson in The Mountain Climber—5th week—26 to 34 times.
DALY'S—Lawrance D'Orsay in The Embassy Ball—5th week—33 to 40 times.
DEWEY—High Roller Burlesquers.
EMPIRE—Maude Adams in Peter Pan—22d week—168 to 175 times.
FIELDS—Mr. Hopkinson—87 times, plus 1st week—1 to 8 times.
FOURTEENTH STREET—Past Life in New York.
GARDEN—The College Widow—1st week—1 to 8 times.
GARRICK—Garrick Theatre Stock in Gallops—8th week—58 to 65 times.
GOTHAM—Golden Crook Burlesquers.
HARLEM OPERA HOUSE—Just Out of College.
GRAND OPERA HOUSE—The Clansman.
HERALD SQUARE—George M. Cohan in George Washington, Jr.—8th week—58 to 65 times.
HIPPODROME—A Society Circus—17th week.
HUDSON—Otis Skinner in The Duel—8th week—57 to 65 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Stock co. in A Wet Adventurer, 2 times; Arria and Messalina, 1 time; The Big Bell, 4 times.
JOE WEBER'S—Weber's Stock co. in Twiddle-Twaddle—14th week—95 to 101 times; The Squaw Man's Girl of the Golden West—8th week—38 to 44 times.
KALICH—Hebrew drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Fritzi Scheff in Mlle. Modiste—15th week—101 to 107 times.
LIBERTY—Lincoln—2d week—8 to 14 times.
LONDON—Thoroughbred Burlesquers.
LYCEUM—The Lion and the Mouse—20th week—158 to 163 times.
LYRIC—Mexicana—10th week—75 to 82 times.
MADISON SQUARE—Howard Kyle in The Greater Love—3d week—17 to 24 times.
MADISON SQUARE GARDEN—Commencing March 22—Barnum and Bailey Circus—3d week.
MAJESTIC—His Majesty—3d week—17 to 24 times.
MANHATTAN—Charley's Aunt—3d week—17 to 24 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—Four Mortons in Breaking Into Society.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Jolly Grass Widows.
MINER'S EIGHTH AVENUE—Merry Burlesquers.
MURRAY HILL—The Volunteer Organist.
NEW AMSTERDAM—Richard Mansfield in Repertoire—3d week.
NEW STAR—Bedford's Hope.
NEW YORK—The Prince of Pilsen—1st week—1 to 8 times.
PASTOR'S—Vaudeville.
PRINCESS—Brown of Harvard—8th week—44 to 51 times.
PROCTOR'S FIFTH AVENUE—Candida.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Old Heidelberg.
SAVOY—It's All Your Fault—1st week—1 to 8 times.
THALIA—Chinatown Charlie.
THIRD AVENUE—Vaudeville.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man—24th week—191 to 198 times.
WEST END—In Old Kentucky.
YORKVILLE—William J. Kelly Stock in Lord Chumley.

TELEGRAPHIC NEWS

CHICAGO.

Mrs. Carter's Engagement — Margaret Anglin in Zira — The Yankee Circus — Notes.

(Special to The Mirror.)

CHICAGO, April 2.

The splendid Belasco production of Adrea, with Mrs. Carter and her numerous company, is a great success here. The critics have noted marked improvement in Mrs. Carter's acting, and given Mr. Belasco due credit for his masterful manipulation of stage resources. The opening house was capacity and notably fashionable. During the rest of the week the Grand was very nearly filled at every performance, and it was apparent that Mrs. Carter continued to attract and interest the best people. As Zaza during her third week at the Grand Opera House Mrs. Carter will be even more successful, making the engagement easily one of the events of the season.

Margaret Anglin in Zira has deeply interested the press and public, and her three weeks at the Garrick, opening with large audiences of Chicago's most prosperous classes, are likely to be gratifying artistically and financially. The reviews of the production were not silent on the melodramatic construction of the play, but nevertheless found much to praise in it. Full credit was given Miss Anglin as one of the leading living emotional actresses. Her "ring, ring," in the third act never fails of tremendous applause. The last act of Zira is in many respects the best, and with its quiet, deep touches of nature, its sympathetic treatment of age, it reaches the source of tears. This is largely due to the beautiful fulfillment of the part of Lady Constance by Mrs. Thomas Whiffen. Admirable in all her scenes, she was well nigh perfect in the final with her nephews in the last act. The incisive manner, penetrating voice and clear enunciation of Lucille Watson helped a great deal in the stage persecution of Zira. Miss Watson is one of the most talented and successful foils that ever foiled. Such excellent actors as George Titheradge and Jameson Lee Finney bring the company up to a high standard.

Harry Corson Clarke, who recently made the jump from Medicine Hat to Hell Gate, is in Chicago, apparently going back to get the Hat. Mr. Clarke points with pride to nine months' solid bookings of himself and company in vaudeville in and near New York next season, and has bought an automobile to give his company free transportation. He will make the return trip to New York in the vehicle.

Manager Richard F. Harmeyer, of the Studebaker, says The Widow is keeping him busy again, as busy as ever. He refers to The College Widow. The crescendo movement in popular interest in this play is remarkable.

Dave B. Levis is in Greece arranging for a special production of Uncle Josh Spruceby during the Olympian games at Athens. Greetings, picture and four valuable Greek postage stamps are acknowledged.

Sensational telegrams are being received from thoughtless professionals in Wisconsin who have gone into that State without a supply of life savers. "Send five boxes at once," said a sufferer in Milwaukee, in a hot wire to Burt Perry, of the Illinois box office here, and formerly on Sherman Brown's staff. The cigarettes were sent immediately. The consignee is said to have been a widely known advance representative who forgot about the new anti-cigarette law in the Badger State.

The Fred Power benefit has been fixed for the Colonial Friday, April 19. George W. Lederer donated himself as well as the theatre for the occasion. Jeff De Angelis will be on the bill, and members of the Players, at the Bush Temple, will give an act of Heidelberg, the last production staged by Mr. Power at the Bush Temple. Harry Corson Clarke and Amelia Stone will also be on the programme. Manager Elizabeth Shober, of the Bush Temple, has bought a box.

Olga Nethersole is not to predominate at the Chicago Tubercular Hospital benefit at the Illinois April 7, but only be a contributor to the programme and cause with others. She will be seen in an act from Carmen, and other numbers will be supplied by Thomas Orchestra soloists, Hamilton Revell and a young Chicago violinist whom Manager Will J. Davis regards as a "discovery."

Manager Murdock, of Ravinia Park, has booked the Thomas Orchestra to follow the eight weeks of Damrosch at the Park Theatre.

The Woodlawn Tennis Club will produce an old English opera at the Marlowe in April.

Alfred Otto, formerly of Two Little Waifs, has joined the Hooligan in New York company, to open April 8, as the heavy.

Acting Manager George Warren, of McVicker's, announces a new play by Thomas Broadhurst for production and a run at McVicker's, beginning May 5.

The 200th performance of The Umpire will take place April 6 at the La Salle.

The Players at the Bush Temple managed with The Deacon's Daughter to develop a kind of carnival of mirth. The matinee audience Wednesday was at times virtually hysterical. George Allison in the colorless lead did his plain duty with his usual good judgment and taste. Miss Keim was quaint in short skirts as Ruth and fetching as the boy. Alice Riker got many a laugh as the Irish maid who became mistress *pro tem.* and wrestled with a long skirt. Gertrude Rivers as Mrs. Dashington Browne was all the name implies, and Howard Hickman as Squire Hiram Slumbergast injected into the tomfoolery some real character, as did James W. Castle in the part of Armadie Torianna.

Ernest Hogan in Rufus Rastus drew large audiences at the Academy last week. It was the biggest company of the season at that house. Mr. Hogan was a big favorite before the first part was over, and his singing of "Is Everybody Happy" capped the climax. The audience Wednesday night seemed to enjoy about everything that came along.

In Bankers and Brokers the general condition is Yorke and Adams to the rescue, but they rescued safely at the Great Northern last week and emerged with sustained popularity for themselves as entertainers. The Florida setting is unusually atttractive, and so is the chorus.

Money poured into the Auditorium box-office the closing week of The Yankee Circus, which was also the advance sale week of Chicago's one and only week of grand opera. Mail orders for the opera season brought $25,000, chiefly for Martha and Faust, for which the entire seating capacity was virtually sold in advance. The last performances of the Circus raised the week's advance sale receipts of opera and Circus to $50,000. About $40,000 of this was taken in at the box-office and from letters on Monday, March 26, and Mr. Macloon thinks this breaks the one-day record.

Manager Samuel Gerson, of the Garrick, says either Brown of Harvard or Julie Bonbon will be the Summer attraction at the Garrick. Channing Pollock says that Mexicana will come as a Spring attraction for an extended engagement, following a short tour after the close in New York April 7. The cast is to include Christie McDonald, Louis Harrison, Edmund Stanley, and Joseph Herbert.

Tim Murphy has been in town lately organizing for a Spring tour of A Texas Steer, to open soon at Clarksville, Tenn., and play South.

The Ham Tree has been selected for the annual policemen's benefit at the Auditorium next September, two weeks.

Ben Hur is booked for a long engagement at the Auditorium next season.

Manager William Roche, of the Academy and Bijou, will have a stock company in the Bijou, beginning June 17, with Selma Herman as leading woman.

William Norris is playing his tenth month in the feature part of The Land of Nod and the attraction has missed only occasional Sunday nights in all that time. It will go to the Coast this Summer and East next Fall as a new production.

Frank Gazzalo, of Klimpt and Gazzalo, who have had a very successful season with their two On the Bridge at Midnights and Big Hearted Jim, has returned to the city to visit his family, including his young son, of whom he is becomingly proud. The Bridges are closed and Jim stays out late—long after midnight. The Eastern and Western rights of the On the Bridge have been leased for next season. The firm has contracted for two new plays so far for next season.

Billy Marble and Ella Marble, who have been in the For Her Sake company for several seasons, have returned to the city for the Summer. William, Jr., also returned, but later joined Kerry Gow.

Arthur Phinney, of Omaha's Dream City and other large enterprises, has gone East to confer with Henry W. Savage, who recently returned from Europe.

Thompson and Dundy's experiment of bringing a big New York Hippodrome production here, The Yankee Circus on Mars, was such a success at the Auditorium that a similar engagement has been booked at the Auditorium for next season, when the current production at the Hippodrome, the Society Circus, will be brought here. Charles R. Macloon, the press representative of the Auditorium, says the total receipts of The Yankee Circus, thirteen performances a week, were $160,000. The receipts Saturdays were about $9,000.

The plays for the Richard Mansfield engagement at the Grand Opera House will be Moliere's Misanthrope, Don Carlos, The Scarlet Letter, The Merchant of Venice, Dr. Jekyll and Mr. Hyde, Beau Brummell, Parisian Romance, and Richard III. The seat sale will begin May 1.

Tom Armstrong, who has been ill in a hospital here, has rejoined the Land of Nod as Rarebit. Mrs. Armstrong returned with him to resume her part of Rory Bovealia.

The bills this week: Grand Opera House, Mrs. Carter in Adrea; Garrick, Margaret Anglin in Zira; Studebaker, The College Widow; Illinois, Olga Nethersole; Colonial, Education of Mr. Pipp, with Digby Bell; McVicker's, The County Chairman; Powers', Eleanor Robson in The Girl Who Has Everything; Chicago Opera House, Three Graces; Great Northern, Fantasma; Auditorium, grand opera; La Salle, The Umpire; Bush Tempie, Quo Vadis; People's, Thelma; Columbus, The Choir Singer; Academy, Ninety and Nine; Bijou, A Millionaire Tramp; Alhambra, The Way of the Transgressor; Criterion, Dangers of Working Girls; Marlowe, The Dairy Farm.

Laurence Dunbar, stage-manager and member of the People's stock, has been critically ill and out of the cast. He is improving.

OTIS COLBURN.

BOSTON.

The Social Whirl's Success—Ethel Barrymore—William Collier's Farewell.

(Special to The Mirror.)

BOSTON, April 2.

Fewer changes than usual are taking place in town to-night, and Ethel Barrymore has everything her own way in drawing the critics to the Hollis to see her in Alice-Sit-by-the-Fire. It was a distinctly fashionable audience that greeted her there to-night, for she has a greater following with the real four hundred of Boston than any star that ever comes to this house, even going ahead of her uncle, John Drew, who formerly held the record. The reception to-night was most enthusiastic, and although there was disappointment that her brother Lionel could not play here in Pantaloon, there was every indication that the engagement would be a notable one, even in mid-Lent.

There was a considerable amount of curiosity and interest on the part of the patrons of the Empire to see the new stock company which had been selected for the Spring and Summer season, and which began its career with the production of The Way of the World to-day. It was a complete change of players from those who had been there this year, and quite a number were newcomers to the local stage, therefore the success was all the more notable. Minnie Seligman and William Bramwell, the leaders, are well known here, so that they were warmly received, and they had excellent support throughout.

At the Castle Square an especially interesting old-timer was revived—I say old-timer, for The Exiles won its first success here in the days when there was a resident stock company at the Boston, but in its effectiveness this work by Sardou is as powerful as ever. It received a splendid presentation to-night, all the members of the company being in the cast, and especially fine work being done by John Craig, John Waldron, Lillian Kemble and Louise Marcelli. The scenic production was especially fine.

The Social Whirl has been by all odds the best liked production given at the Majestic this season, and its fortnight, which will close one day short so as to get to New York, will end a notable prosperity. It is a brisk, lively show, filled with novel features and with a cast of specialists far above the average. Adele Ritchie and Joseph Coyne are especially good, and Ross and Fenton renew former successes, while Ada Lewis, Blanche Deyo, Frederic Bond and Maude Raymond scored hits.

Man and Superman has shared the fate of the earlier Bernard Shaw productions here. One-half vote it the best comedy ever and see it again and again, while others say nay, nay, and argue about philosophy and morals. However, the business keeps up at high water mark, and is about the largest of the season at this house. Robert Loraine, the star, has been taken up by society and is being entertained at every leisure opportunity, and Ida Conquest and Nellie Thorne share the honors. This is the last week of the engagement.

William Collier ends his month at the Park with On the Quiet, and next week he will start for his Summer in Australia. A special feature on April 5 will be the professional matinee which he will give in honor of Ethel Barrymore, Madge Carr Cook, Adele Ritchie, Sam Bernard and the others who united in requests, and a delegation from the Lambs will come on from New York so as to wish him *bon voyage* upon his long journey.

Mrs. Wiggs of the Cabbage Patch has started splendidly upon its engagement at the Boston, and although this is the third long season of the comedy here and the auditorium is by all odds the largest in the city, splendid business is the rule. Helen Lowell's Miss Hazy is as droll as ever and shares honor with Mrs. Wiggs in a capital illustration of grotesque but simple comedy. Charles Carter, who succeeded Mr. Hedge as Mr. Stebbins, is capital, and Thurston Hall repeats his previous successes here.

The Heart of Maryland has only this week left of its engagement at the Tremont. The leading members of the all-star cast have acquitted themselves well, and Odette Tyler, Edna Wallace Hopper, Orrin Johnson, John E. Kellerd, R. D. McLean, and Wallace Eddinger have all shared in the popularity of the past week. James K. Hackett and Mary Mannering are to follow for a fortnight with The Walls of Jericho.

Williams and Walker, in their production of Abyssinia, were the second all-colored attraction of the season to play at the Globe, and the reception which they had to-day was enthusiastic in the extreme. They have brought a lively entertainment with music and dancing as conspicuous features, and the stars prove that they are just as popular as in their vaudeville days.

How Hearts are Broken is the play of the week at the Grand Opera House to-night, keeping up the policy of human interest melodramas, which Manager Magee has found so successful with his patrons. An innovation in the way of musical shows is to be tried later in the Spring, but melodramas like this are always sure of a big week.

Wealth and Poverty brought the full force of the stock company at the Bowdoin Square into the cast to-night. Charles Miller has a part a little out of his ordinary line of work as the town constable, but he has already proved his versatility here. Charlotte Hunt, Annette Marshall, and all the others of the organization are placed to advantage in this Michigan melodrama.

There was a lively time in the House over the Sunday bill last week, and it was finally passed, the vote being 115 to 101, the largest roll call of the session. This has been especially aimed at the concerts which have been given in several of the houses here, and at the entertainments prevailing during the Summer at Revere. If it has a similar reception in the Senate, all that will be allowed will be concerts with sacred music and open air band concerts in parks. There promises to be considerable activity before the final vote is reached.

Demonstrations of notable enthusiasm marked the final night of Lindsay Morrison's excellent stock company at the Empire on March 31, and the house was packed to see The Wife. There were many flowers passed over the footlights, especially for Mary Hall, the popular leading lady. All the players were called out and speeches were insisted upon. Howell Hansel, who won decided honors as leading man, responded gracefully, and then Lindsay Morrison had to appear. He was presented with a purse of $100 in gold from those on the stage as a tribute to his popularity. He spoke of the great success of the season, a money maker from the start, and added that he hoped to present this same organization at another theatre a little later. This statement was most enthusiastically received, and showed the popularity which the organization had with the regular patrons of months standing. At the conclusion the audience and actors all joined in "Auld Lang Syne."

Marie Jansen's contest over the will of her foster father, Benjamin Johnson, the veteran marketman, was an incident in legal circles the past week. It occupied two days before Judge Avert, and Miss Jansen was one of the witnesses at the hearing. At the conclusion the judge sustained the document, so that she will get only the bequest of $500 which was left to her. This last will was the fifth drawn by Mr. Johnson, and in each the legacy to Miss Jansen was reduced. It seems that the estate is so encumbered that not more than $3,000 will be left for the bequest.

Mrs. E. G. Sutherland, who sails for Europe with her collaborator, Beulah M. Dix, to-morrow on the *Saxonia* to see the first production of her new play by Martin Harvey in England, gave a reading of her other play, A Midsummer Eve, to a few friends last week. The Shuberts will give it in New York next Fall.

Mrs. Erroll Dunbar (Helena Sharpsteen) has joined her husband in the West, where he is the star of Sherlock Holmes.

James Gilbert has been directing the preparations of the Hasty Pudding play, The Wanderer, and upon the conclusion of the first act of the final rehearsal he was presented with a fine cigar case and a box of cigars.

Grace George is coming to Boston this season after all and will give The Marriage of William Ashe at the Colonial.

Henrietta Crosman's new play, the dramatization of "Pilgrim's Progress," in which she is to play Christian next season, is said to have been made originally for the Castle Square in this city.

Antonio Maiori is again in town with his Italian company and is appearing at the Hub in La Tosca and Monte Cristo.

The City Council has passed an order for a special committee to investigate the billboard nuisance in this city, and it will become effective without the signature of the acting Mayor. This decision was reached through a compromise.

Robert Loraine's horse died last week, so that the daily horseback rides which have been elaborately exploited are now things of the past.

Marion Ballou, of the stock company at the Castle Square, has turned playwright and has just completed the dramatization of a popular novel.

Plans have been changed somewhat at the Majestic, and Margaret Anglin will not be here with Zira until next year, but in her place Henry E. Dixey will come with The Man on the Box.

Will Page has finished his Boston work for Man and Superman.

JAY BENTON.

WASHINGTON.

The Little Gray Lady—The Earl and the Girl—Sultan of Sulu—Rogers Brothers.

(Special to The Mirror.)

WASHINGTON, April 2

The Earl and the Girl began to-night an engagement at the Belasco Theatre of four nights and Wednesday and Thursday matinees with the biggest kind of a send-off. Eddie Foy as Jim Cheese is all in the fun and amusement, and the presentation throughout scored a hit. A chorus of sixty is an attractive feature. This engagement, which would be strong for a fortnight's stay, is unavoidably terminated on Thursday in order to open at the Majestic in Boston the following night.

The Rogers Brothers in Ireland are at the New National Theatre, detailing their new adventures. Robert Edeson in Strongheart was a sterling attraction for the week just closed; many nights were extra events, the most notable of them being army and navy night last Wednesday. Herbert Kelcey and Effie Shannon follow in The Lightning Conductor.

Channing Pollock's delightful comedy of Washington life, The Little Gray Lady, attained a pronounced success with a large audience to-night at the Columbia Theatre. The play is one that has a particular local attraction, appealing strongly to Government employes, especially those of the Treasury Department and the Redemption Division. It is presented by a cast of most capable selection. Lillian Blauvelt in The Rose of the Alhambra is the next attraction.

The Sultan of Sulu, for the first time here at popular prices, crowds the Majestic, where this clever George Ade success is finely presented. Albert Mahar attracts favorable notice in the title-role. Edward Harrigan in Old Lavender is the underline.

In His Last Dollar David Higgins is again a prominent favorite by popular estimation, and the play, so appropriate during the present Spring meet at the Bennings course, will find as enthusiastic audiences as that other racing drama which fills the Academy of Music to-night. Next week comes A Race for Life.

To-morrow afternoon, through arrangements made by Leroy Stoddard Taylor, manager of the Belasco, the inmates of St. Elizabeth's Asylum for the Insane will be entertained by Eddie Foy and the principals of The Earl and Girl company in the handsome little theatre attached to that institution.

The Kneisel Quartette will be heard on Thursday night at the New Willard. This will be the last concert of the fourteenth season of this organization in Washington.

The Elmendorf season of illustrated lectures with motion pictures concluded last Tuesday afternoon at the National. Spain was the subject. Six lectures were given here, the first a charitable introductory, establishing a reputation that gained and grew in strength until now an Elmendorf announcement for a repeat would find a steady line of buyers.

Rev. D. J. Stafford, the noted Shakesperian student and lecturer, pastor of St. Patrick's Church in this city, will give his new lecture on Julius Caesar at the Belasco on April 26 for the benefit of charity.

Marie Angela Howe, the talented young Washington pianist who has just concluded two years' musical study abroad under the best masters, made her professional debut at a concert in the music room of the Congressional Library. The performance, on last Thursday afternoon, was for the benefit of the blind. She played with a precision and touch remarkable in so young an artiste. Miss Howe is the daughter of Dr. Franklyn T. Howe, the musical critic of the Evening *Star*. Miss Howe was assisted in the concert by W. F. Christian, baritone soloist.

The Hagenbeck Greater Shows are billed for appearances on April 20 and 21.

Walter Damrosch and the New York Symphony orchestra will give a Wagner programme at the National on April 19.

Marie B. Schrader, the much quoted dramatic interviewer of the Washington *Post*, has resigned from service on that journal.

JOHN T. WARDE.

ST. LOUIS.

Fantana Back—Before and After—English Grand Opera—The Lightning Conductor.

(Special to The Mirror.)

ST. LOUIS, April 2.

It's mostly music this week and more to come. Henry W. Savage moved into the Olympic last night with his combined Parsifal and English Grand Opera companies. Numerically, the forces were sufficiently impressive, and while last night's Tannhaeuser was not German enough for the Germans and reflected few traditions of the penitential work, it proved a good introductory number and reconciled not a few to their presence at an opera house on Sunday evening. Tannhaeuser is also the bill for the Wednesday matinee. To-night Die Walkuere is the offering. On Friday night Lohengrin, and Saturday night Faust will give some of us the chance to compare Col. Savage's presentations with the same operas of the Metropolitan Opera company, which makes four appearances next week at the same house. The performances last night and to-night gave ample assurance that scenery, costumes and accessories for all the works to be presented will be close upon first-class. His repertoire here also calls for La Boheme and Rigoletto.

At the Century Herbert Kelcey and Effie Shannon are presenting the Williamsons' The Lightning Conductor, fierce three-sheets showing the Chesterfieldian Kelcey in all the panoply of a chauffeur, having duly informed the Century patronage of the nature of the offering. Miss Shannon, as the heroine of that auto tour thro' France, works up alternate worry and delight among her audience, many of her admirers rejoicing in seeing her cast to so much better advantage than was the case in last year's Sherlock Holmes essay. Kelcey, as usual, applies himself in true gentlemanly fashion to his allotted task, and with the air of a man who hopes some day, just for fairness' sake, to come again into his own. By the way, the entire west side of the block on which the Century Theatre stands is to make way at once for the biggest office building ever attempted here, and the two structures are to be connected some fifty feet or so above the intervening alley. Whether or not this addition will make any change in the Century Theatre does not transpire. Work is to begin as soon as the tenants can be moved.

Jefferson De Angelis is playing a return engagement at the Garrick in Fantana. Toby Claude, Julia Sanderson, Hubert Wilkie and nearly all the others are with him. Fritz Williams is not in the best of health, and last week was twice out of the cast of Before and After. Leo Ditrichstein assumed the part of Dr. Page and other quick shifts brought the performance up to the required standard. Only the most wretched weather of the season interfered with the entire success of the Ditrichstein visit to St. Louis. Heavy snow turned to almost endless rain, and now we are facing a Mississippi flood of large dimensions.

Marie Wilhelmi, of the German Stock company, had her benefit at the Odeon, choosing Robert Bendix's Fond Relations as her medium. The works of Bendix are held in fond regard throughout the German theatre world. A large and profitable house greeted the beneficiary. Last night Hans Kissling, one of the leading comedians, benefited with his version of Die Fromme Helene (Pious Helen). It has for its theme some of the colored cartoons known as Muenchener Bilderbogen, without a thorough study of which no German's education is deemed to be complete. Kissling proved himself a clever adapter.

Miss Bob White, Willard Spencer's tuneful opera, now in its eighth season, is at the Grand. The management eschews the featuring of any of the performers, but despite this personal handicap the regular Grand patronage turned out to the last man, woman and child.

For the first time we have The Burglar's Daughter at the Imperial. Much intricate scenery was smoothly managed at yesterday's opening performance, and the episode of the rescue of the heroine from the swift running electric car on the suspension bridge was quite the thing, with the panorama of New York harbor not far behind.

Manager Garen has been working overtime to inform his patrons at Havlin's that When London Sleeps, now at his house, is not to be confounded with When the World Sleeps. Why the importance attached to this distinction in somnolency does not develop. Neither had it any effect upon the attendance at the house yesterday when the patronage deposited the customary velvet for the rest of the week. When London Sleeps is an English melodrama of the more modern school, and not a bit bad. One or two situations justify the thrills which the audience evinces in their up-building.

Mrs. C. B. Rohland, the most musicianly society woman in St. Louis and suburbs, directed the regular Lenten concert at the Church of the Messiah, under the auspices of the Union Musical Club, on Friday last. The lady chose Charles W. Clarke, barytone, for the soloist of the evening, whose singing, together with that of the chorus, made the concert the event of its kind of the prevailing penitential season. Mrs. Rohland reads any partiture at sight, leads orchestras, chorus and organ with precision, knows her scores from clef to final brace, and makes no pretensions whatsoever.

The Sothern-Marlowe engagement closed at the Olympic Saturday night with The Merchant of Venice. As Malvolio in Twelfth Night Sothern swept some new strings of the harp of his art and the pleasings moved the house to a better understanding of the comedy and its players. Sothern is stripping himself of the tawdry Prisoner of Zenda and other high-colored polite melodrama methods, which, unfortunately, were so long his portion. He is getting into the classic air and gait and his development gives assurance of his speedy occupancy of a leading place on the American stage. His Shylock was a test of the change growing in him. He applied himself to the task without sign of apology or imitation, willing to let his performance be judged by its inherent merits. There were some big moments in the Southern-Marlowe Merchant of Venice.

Henri Marteau, violinist; Jean Gerardy, 'cellist; August Goellner, pianist, and Freida Stender, vocalist, gave a concert at the Odeon Thursday night, which, excellent throughout, brought Gerardy a subsequent peculiar notoriety. Mrs. W. T. Bull, formerly Mrs. James G. Blaine, Jr., and now the wife of the noted New York surgeon, and Mrs. Reamer, a wealthy widow from Paris, early in the week engaged the Jefferson suite at Hotel Jefferson, where a day or so later Gerardy joined the ladies, the trio taking their meals in the private dining room of the suite. On the night of the concert the ladies and their escorts occupied a box at the Odeon placed at their disposal by M. Gerardy, when a thief slipped into the rooms at the Jefferson and took a considerable sum of money and jewelry valued at $500 from among Mrs. Bull's belongings, overlooking much costly jewelry in a chamois bag in the lady's trunk. The robbery was discovered only some hours after the return of the ladies and M. Gerardy from the concert. A bell boy to whom Mrs. Bull had given her key is suspected of the theft. The lady deeply deplores the notoriety given her and Gerardy. A dispatch from Dr. Bull states that he had been apprised of the affair and that young Gerardy is a warm personal friend of his. Mrs. Reamer, of Pittsburgh, he states, is an old personal friend of the family. Mrs. Bull left for New York Saturday declaring she would not wait to prosecute the thief.

Manual Castano, a local actor, was arrested after the performance of Slaves of the Mine at Jefferson City the other night, the charge being embezzlement. It seems that when Castano was not acting he had charge of the funds of a meat shop here and got mixed in his accounts. At Jefferson City he played within sight of two policemen sitting in the wings. His last words in the part are: "Thank Heaven, I am free at last." He had no sooner spoken them than the coppers took him in charge. The eager police wanted to break up the performance by a premature arrest of Castano, but the manager parleyed with them.

Richard Carle gave out here that he is writing

a new play to be known as The Hurdy Gurdy Girl, and he hopes to have it ready for production next January.

Julia Marlowe has been telling the bevies of young ladies that have been courting her all last week that "living poor is one of the first secrets of success." The Delphic attributes of this utterance are more apparent when it is learned that during her stay in St. Louis Miss Marlowe occupied the most sumptuous apartments in Hotel Jefferson.

William F. Connor passed through Friday on his way to Chicago and New York. He declared that Madame Bernhardt's stay at Austin, Texas, when the Legislature of the State received her at the Capitol and the Governor forced the manager of a house to turn the theatre over to Madame because a rainstorm rendered a performance in the celebrated tent impossible, was the most intensely dramatic incident in Madame's American career. The Trust, he said, never got such licks as were given it in the biggest State in the Union. The chivalry of the entire South is in arms, he says, against a combine that compels the greatest stage woman in the world to play in an inclosure suggestive of caged animals and the antics of painted clowns. Mr. Connor expects to be in New York to-day.

Coming attractions: Olympic, Conried Opera company, four performances; The Clansman the remainder of the week. Century, The Gingerbread Man; Garrick, Thalia Theatre company in repertoire of Yiddish plays; Imperial, The Governor's Pardon; Grand, Gay New York; Havlin's, Why Women Sin; Standard, Baltimore Beauties; Gayety, Rice and Barton. RICHARD SPAMER.

PHILADELPHIA.

Bertha Kalich's Success—The Walls of Jericho—The Free Lance—The Street Singer.

(Special to The Mirror.)

PHILADELPHIA, April 2.

Bertha Kalich is meeting with distinguished honor and success at the new Lyric Theatre, this being her second and final week. Monna Vanna is presented for three nights. For the closing performances a special translation of Theresa Raquin will be presented, offering the actress splendid opportunities to display her versatile emotions. The new star is already a great favorite, a valuable addition to the American stage, and it is only a question of time when she will be heralded as the greatest of tragediennes. Arnold Daly in Arms and the Man follow on April 9. Henry E. Dixey with the Man on the Box comes on April 16.

Sousa's new military opera, The Free Lance, with book and lyrics by Harry B. Smith, inaugurated a two weeks' engagement this evening at the Chestnut Street Opera House. Sousa's new march, "On to Victory," is full of life and spirit, and received much applause, in fact, the entire score is of a high order. The story is told in two acts, with scenes laid in two imaginary countries—the Empire of Braggadocia and the border line between this country and Republic of Graftiana. Joseph Cawthorn and Nellie Bergen enact the principal roles. The Mask and Wig Club of the University of Pennsylvania hold the week of April 16 with their musical burlesque, Shylock and Company. Lew Fields arrives on April 23.

This is the third and last week of James K. Hackett and Mary Mannering in The Walls of Jericho at the Broad Street Theatre, still playing to splendid patronage. Mary Ryan in The Girl Patsy has just been booked to fill in the week of April 9. Charles Richman in Gallops comes on April 16 for two weeks.

A. E. Aaron's musical comedy company in The Pink Hussars; or, His Honor the Mayor, opened to-night at the Chestnut Street Theatre for a three weeks' stay, introducing bargain matinees at 50 cents on Wednesdays. The original English Pony Ballet of eight athletic young women is a special feature among original dances, pretty music, and attractive surroundings. Spencer's new opera, Rosalie, is in rehearsal for its first production on any stage on April 23.

Raymond Hitchcock in his latest success, The Galloper, is at the Garrick Theatre for this and the coming week. Mr. Hitchcock is a great favorite in this city, his former connection with the Castle Square Opera company gaining him many friends.

The Redskin is in its second and last week at the Walnut Street Theatre to medium patronage. It is lavishly staged, with a superb cast, but nevertheless failed to attract the attention anticipated. Wright Lorimer in The Shepherd King follows on April 9 for two weeks; then comes The Clansman on April 23 for an indefinite run.

All is life and bustle at the Grand Opera House, where the New York Hippodrome, with A Yankee Circus on Mars, opens to-morrow evening for a four weeks' engagement. The entire company, massive scenery and beasts of the forest arrived this morning direct from Chicago on a special train of eighteen cars, divided into two sections. The Grand Opera House stage has been entirely cleared, and with its vast resources it is promised that A Yankee Circus on Mars will be given in its entirety exactly as presented at the New York Hippodrome. Two performances will be given daily, and the advance sales already show immense returns.

In New York Town, a bright musical comedy now playing its second engagement this season in the city, opened to-night at the Park Theatre. Cliff Gordon, Loney Haskell, and Charles Howard are the principal comedians. Williams and Walker make their appearance in Abyssinia on April 16 for two weeks, to be followed by Simple Simon Simple.

Florence Bindley in The Street Singer is a splendid drawing card this week at the Girard Avenue Theatre. This is her third engagement in this city within four months. The funny Mr. Dooley butts in on April 9; The Curse of Drink on April 16; The Millionaire Detective on April 23.

Coontown is in its element, as The Smart Set, after playing at the National Theatre for the week of Feb. 26, returned this evening for another week to duplicate its phenomenal business. They give a great show, with S. H. Dudley and John Bailey as the favorites of the big organization. The Night Before Christmas occurs on April 9.

King of the Opium Ring, one of Charles E. Blaney's sensational favorites, holds the week at the People's Theatre and is still a good drawing card. Lured from Home follows on April 9; The Boy Behind the Gun on April 16.

Hart's Kensington Theatre offers Georgie Mack in Tracked Around the World, a production under the management of A. H. Woods. It is full of surprises. Fast Life in New York is depicted on April 9; A Race for Life on April 16.

Blaney's Arch Street Theatre presents A Race for Life with a capable cast headed by Edwin Walter. James Kyrle McCurdy in The Old Clothes Man drives his bargains on April 9.

Forepaugh's Theatre Stock company offers this week Out of the Fold, a rural drama of New England life by Langdon McCormick. It is staged in the usual careful manner and enlists every member of this talented organization. Virginia Hemmings, Willette Kershaw, George W. Barbier, Edwin Middleton, Arthur Maitland, and John E. Ince are worthy of special notice. Fanchon the Cricket is the bill of April 9; Blue Jeans on April 16.

Darcy and Speck's Stock company at the Standard Theatre are supporting Le Roy Sumner in a frontier drama, entitled The Boy from the West, in which the star enacts a cowboy detective. The adventures are of the Sherlock Holmes type and please the patrons. The Bowery News Girl appears on April 9.

Dumont's Minstrels, at the Eleventh Street Opera House, have two new burlesques this week: The Yankee Hippodrome; or, A Circus for Ma, and The Millionaire Baby.

A meeting of the leading singers of this city will be held this week to form a grand opera troupe under the musical direction of Professor S. Behrens.

The B. P. O. Elks will inaugurate their new home, which is said to be the most costly and handsome of any in this country, on April 25.

The estate of the late George Learock, the well-known actor and manager, who died in this city in January, has been appraised and valued at $13,105.

A New Jersey charter has been granted to the Central Theatre Company, which will erect a Yiddish theatre on the lot just purchased by them, formerly a Free Quaker cemetery, on Fifth Street, below Locust Street. The capital stock is $125,000.

Lillian Tyson, wife of John G. Jermon, lessee and manager of the Bon Ton Theatre, is dangerously ill with typhoid pneumonia.

Henry Davis, of Pittsburgh, is now altering his store at 1205 Market Street, and will open it as an amusement parlor.

Hurtig and Seamon are prospecting for a corner site in this city to erect a vaudeville theatre.

Wegefarth's William Penn Theatre in West Philadelphia is now a certainty. We will shortly be well equipped in the amusement field.

S. FERNBERGER.

BALTIMORE.

Mrs. Temple's Telegram—Strongheart—Peggy from Paris—Fay Templeton—Uncle Tom.

(Special to The Mirror.)

BALTIMORE, April 2.

Robert Edeson is the attraction at Ford's this week, where he appears in Strongheart. The title role was particularly well played by Mr. Edeson, who met with an enthusiastic reception from a crowded house. The Isle of Spice will follow on April 9, and Grace George in The Marriage of William Ashe will be the Easter bill.

Mrs. Temple's Telegram, which was particularly well received on its first visit to Baltimore, is seen again at Albaugh's. Harry Connor heads the cast in his inimitable role of the butler. In the company are William Lemp, Margaret Drew, Antoinette Perry, Carey Hastings, Sidney Lee, Mabel Cameron, Lionel Walsh and Frank Goldsmith. The play is well produced and proved to be as amusing as ever. There is no announcement of an attraction for next week.

The Paint and Powder Club will present The Brigand Trust during Easter week.

Fay Templeton is seen in George M. Cohan's Forty-five Minutes from Broadway at the Academy. The Academy will be dark next week. The Easter attraction will be The Prince of India, which will play an engagement of two weeks.

The musical play, Peggy from Paris, book by George Ade, holds the stage of the Auditorium. It is presented by a very good company, including Arthur Diggins, Julia West, Alice Farrell and a number of others. At the close of the week it will give place to the Rose Cecilia Shay Opera company in Paul Jones.

The Millionaire Detective is the title of the sensational drama presented at Blaney's. Marching Through Georgia will be seen next week.

A. W. Martin's spectacular revival, Uncle Tom's Cabin, entertains the patrons of the Holliday Street. The production is about the same as seen for the past few years. Tracked Around the World is the underline. The Carl Hagenbeck Shows will be exhibited here on April 18 and 19.

An interesting suit has been brought against Manager Charles E. Ford, of Ford's Grand Opera House, and B. R. Johnson, publisher of the theatre programme. The Gas company had a contract for a certain amount of space in the programme, without any stipulation as to the character of the advertisement to be inserted. A few nights ago the electric lights in several of the theatres were extinguished owing to a mishap to the plant of the Maryland Telephone Company, which furnishes the light. The Gas company called attention to this in their advertisement in the programme, supplementing it with the statement that gas is the only light that never fails. Objection being made by the Telephone company, the Gas company was notified by the publisher that the advertisement must be withdrawn. Not receiving the new copy, the publisher put a paster over the space in the programme. The Gas company then requested to have printed on said paster the words: "There is a reason beneath," which was refused. They thereupon brought suit for alleged breach of contract. HAROLD RUTLEDGE.

CINCINNATI.

Raffles—Me, Him and I—Ben Greet Merry Wives in German—Stock Company Changes.

(Special to The Mirror.)

CINCINNATI, April 2.

Although near the end of its third season, Raffles, with Kyrle Bellew as the star, was played for the first time in this city at the Grand to-night. A large and appreciative audience was present, following the play with interest. Robert Loraine follows in Man and Superman.

Me, Him and I is at the Walnut this week. Watson, Sullivan and Whitelaw have the leading roles, assisted by Marion Stanley. Miss Stanley effected a quick shift, closing with The Wizard of Oz at the Grand Saturday night and appearing with this company at the Walnut Sunday.

Ben Greet and his company are at the Auditorium this week, crowding that cosy little theatre to-night with those eager to see his sceneless Shakespeare. Macbeth, The Merchant of Venice, Much Ado About Nothing and Julius Cæsar are the bills for the week.

A German version of The Merry Wives of Windsor was offered by Manager Schmidt's company at the Grand last night, and attracted a full house.

This is the last week of Jessaline Rogers as leading woman at Robinson's, and the many friends she has made during her short stay here were out in force to see her in the Olga Nethersole version of Carmen, which, needless to say, gives her the best opportunities she has had during her engagement. Next week Mary Hall comes and will finish the season.

A meeting of the managers of the Empire Circuit was held at the People's Theatre Saturday morning, and the working capital of that organization was increased by approximately half a million dollars. An interview given out by Rankin D. Jones, general counsel for the circuit, leaves the impression that a strong effort is being made to end the burlesque war, but there are no signs of peace as yet, for the managers of the Standard have had architects here from New York within the last few days planning improvements in that house.

Byrne Brothers' Eight Bells is drawing well at Heuck's.

The Lyceum has Too Proud to Beg, which opened to fine attendance yesterday.

H. A. SUTTON.

PITTSBURGH.

Sweet Kitty Bellairs—Kathryn Purnell—The Prince of India—The Eye Witness.

(Special to The Mirror.)

PITTSBURGH, April 2.

Kathryn Purnell, after a few weeks' absence, returned to the Empire to-night, where a large audience was present to see her as Carmen, a role which she played very creditably. The company in her support could be strengthened to advantage, thus giving this young woman the assistance she deserves. Camille will be given for three performances during the week. Next week's attraction is unannounced.

The audience at the Belasco to-night was well pleased with Sweet Kitty Bellaires, played by Bertha Galland and a splendid company. The play is staged in the characteristic Belasco way; in short, the production is altogether a meritorious one. Before and After follows.

The Nixon is dark to-night, but will be open to-morrow night with The Prince of India, which will stay for two weeks. John Drew in Delancey, Olga Nethersole in repertoire, and Robert Mantell are underlined.

The crowd at the Alvin saw one of the best offerings at that house thus far this season to-night, Arizona. It is acted by a good company and competently staged. Me, Him and I comes next week, followed by James O'Neill in Monte Cristo, and Our New Minister.

The Bijou's two large audiences to-day seemed to be satisfied with the play, which was new to them, The Eye-Witness. Lincoln J. Carter has worked some of his clever mechanical devices into the production to good effect.

The Bon Ton Burlesquers are this week's attraction at the Gayety, which held its usual good sized audiences to-day. Harry Bryant's Burlesquers come next week.

Harry Williams' Academy offers The Dreamland Burlesquers, opening to-day to the regular large business.

The ice skating season at Duquesne Garden closed last week. On Wednesday the annual Dog Show will open at this resort.

One of the harbingers of Spring is the circus, and this year it will be the Carl Hagenbeck Greater Shows on the 12th and 13th in the East End.

George H. Holcomb, who has been the conductor of the Gayety's orchestra since the opening of the house last season, is organizing a band and has booked several Summer park engagements. It will be known as the Pittsburgh Band.

Walter Floyd, formerly manager of the Duquesne Theatre and now manager of The Sultan of Sulu, was in town last week.

ALBERT S. L. HEWES.

REFLECTIONS

Arthur Weld has been engaged by Henry W. Savage as conductor for the Ranken-Stange-De Koven opera, The Student King, which will soon be produced.

Otis Skinner will go on the road in The Duel on April 14, to make room for William H. Crane in An American Lord at the Hudson Theatre on Easter Monday.

On April 4 Happyland will celebrate its 100th performance in New York and the 300th since its premiere.

Bertine Robinson's home at Geanga Lake was entered by burglars recently and stripped of nearly every portable object.

The father of George H. Guhl, of the Yankee Doodle Girls, died at St. Louis, Mo., on March 23.

W. M. Wilkinson has been engaged by James K. Hackett as manager of Field's Theatre.

The translation of Die Lustige Witwe (The Joyous Widow), the reigning German comic opera success acquired by Henry W. Savage during his recent trip abroad, is now being completed. This opera will be produced early next season.

A performance of Poor People, the Brotherhood of Man and The Choice of Princess Dainty was given at the Berkeley Lyceum Theatre on March 27 under the auspices of the Theatre of Labor.

Tom Bates, since his return to San Francisco from Australia, has been very successful in vaudeville.

L. D. Blondell, the long-distance swimmer, is spending a few weeks South as acting manager of the Herald Square Opera company.

Royal Tracy will take Wallace Eddinger's place in The Heart of Maryland for the last week of the season.

Francis E. Holahan, a lawyer of Watervliet, N. Y., and Rose Tapley, formerly a member of the Lyceum Theatre Stock company at Troy, N. Y., were married at Schenectady, N. Y., on March 19, by City Judge Fairlee. The religious ceremony was performed on March 20 by the Rev. Father McDermott at St. Bridget's Church, Watervliet.

Julia Romaine has had copyrighted two new plays by Tom Fitch, for her use next season. Miss Romaine has exclusive rights to both pieces, which are entitled For Memory's Sake and The Angel of the Poor.

George H. Davis, manager of the Alhambra Theatre, San Francisco, has gone to Portland, Wash., to dispose of his interests in the Belasco Theatre at that place.

Will Walling is resting at San Francisco since the close of the Belasco Theatre company at Portland.

Edna Ellsmere, owing to ill health, has retired from the Alhambra Theatre Stock at San Francisco.

The Central Theatre, San Francisco, has begun the policy of introducing vaudeville between the acts of the stock dramas.

Ernest Howell, a young man who has only been a few seasons in theatricals, is now on the business staff of H. W. Bishop's enterprises at San Francisco. He has given up acting.

Claire Washington opened at the Alhambra Theatre recently in The Fatal Wedding, as did Agnes Ranken, formerly of the Alcazar company.

Bertha Creighton is now leading woman at Belasco's Theatre, San Francisco.

Pryce Mackye has signed for second business at Morosco's Theatre, Los Angeles. Richard Buhler will be the leading man.

George Osbourne, since his return from abroad, has assumed his old position at the Alcazar, San Francisco.

Henry Steinger gave a reading of L'Aiglon at Æolian Hall on March 29, under the auspices of the Lewis Nathaniel Shields Art Club and Histrionic Society.

Arrangements have been completed whereby William H. Reynolds will present Charles Richman as a star under his management. He will head a company playing Gallops this spring and next fall, and early in the winter will appear in The Rector's Garden.

The Boys' Club of Avenue A presented The Mikado at Berkeley Lyceum Theatre on March 29.

Franchetti's new opera, La Figlia di Jorio, libretto by D'Annunzio, was presented at the Scala, Milan, on March 28.

M. J. Sullivan, an oil operator in the Ohio and Indiana fields, has purchased a controlling interest in the new opera house at Marion, Ind. Frank Burt, of Toledo, Ohio, will probably be manager.

A hotel "beat" has been working New Jersey hotels under the name of "Hap" Ward, head of The Grafter. He has presented checks said to be signed by Mr. Ward's managers, and at least once he has succeeded in obtaining money on one.

On account of the illness of Mrs. Stuart Darrow, the Darrows were compelled to cancel the entire Orpheum Circuit. Mr. and Mrs. Darrow will remain in Florida until the summer, when they hope to resume work.

The Veteran Volunteer Firemen's Association of St. Louis invites theatrical people who may be in that city on April 15 to hear Charles Krone, the veteran actor and volunteer fireman, tell his reminiscences of the stage. The entertainment will be given at the rooms of the Missouri Historical Society.

Norman Hackett, of the Louis James company, appeared before the students in Washington Hall, Notre Dame University, Great Bend, Ind., on March 21. He read from several of Shakespeare's plays and talked on the relations of the stage to the Church.

Captain Gilman, manager of the Eldora, Iowa, Opera House, was re-elected Mayor of Eldora on March 27.

J. C. Welsh has secured for Dot Karroll for next season, Down by the Sea, by Phil Hunt. The Price of Honor and Only a Country Girl, through T. H. Winnett, Gordon and Bennet's The Holy City and A Royal Slave, through Darcy and Wolford, and has purchased outright from Martin Dixon A Mad Marriage, by Frank Harvey.

Teresa Maxwell has replaced Dorothy Hammond in the role of Mrs. Bonner in Mrs. Leffingwell's Boots.

NEW ZEALAND NOTES.

Theatrical Business in Wellington—Southern Actors for America—News.

(Special Correspondence of The Mirror.)

WELLINGTON, Feb. 28.

R. G. Knowles arrived in Wellington this morning *en route* for Invercargill, where he commences a tour of the colony on March 5. The tour finishes at Auckland on May 12, after which R. G. K. returns to Australia for a season.

Allan Hamilton has engaged the society entertainers, Leslie Harris and Madame Yeamans Titus for a tour of the Commonwealth and New Zealand, commencing at the Athenæum Hall, Melbourne, on Easter Saturday. The Wellington season starts at the Opera House on Sept. 22.

The Holoway dramatic company had a fine season at the Auckland Opera House and has met with good business in the country towns *en route* to Wellington, where it opens on March 12. A friend writing from Auckland informs me that it is one of the best dramatic combinations that has ever toured New Zealand.

The Taylor-Carrington Dramatic company is at present touring the West Coast of the South Island. This combination has been in the colony for some four years, and only on some three occasions has it played in any of the centres, yet it is putting the shekels on their edge for sure.

Bostock and Wombwell's Novel Circus and Menagerie commenced a tour of New Zealand at the Bluff on Feb. 27.

J. C. Williamson's Gilbert and Sullivan repertoire company commences a tour of New Zealand at the Wellington Opera House on Easter Saturday.

The Macmahon Dramatic company is at present playing a season at the Christchurch Royal to good business.

George Stephenson's Musical Comedy company produced the Hill-Birch opera, A Moorish Maid, during the present Auckland season.

The J. F. Sheridan Musical Comedy company is doing fairly good business at present at the Wellington Opera House.

Fred Rivenhall, a vaudeville performer of some standing, has booked his passage by the *Sonoma* for San Francisco. He has made up his mind to try his luck in the land of the Stars and Stripes, and judging from the talent that has visited Australasia from your country and also Australian vaudeville performers that have made good in 'Murka, Mr. Rivenhall ought to have a brilliant future before him. He is an originator, and does not give you stale stuff. His motto is: What you do, do well.

I have heard that Harold Ashton has secured several novelties for J. C. Williamson for a tour of the Commonwealth and New Zealand.

Mana Amber and Wilfred Blake, two American performers, who belonged to the disbanded American Travesty Stars, go on tour with the Great Thurston through China, Japan, and India.

The Fuller Proprietary have got their four houses opened again. Business good all round.

The New Zealand tour of the Knight-Jeffries company was a financial success.

The Black Family of Musicians intend to try their luck in Australia, and leave Auckland on July 24 for a tour of the South Sea Islands and the Commonwealth. They are a clever family, and ought to "make good" wherever they show.

J. C. Williamson has decided that his Repertoire Opera company will play Messager's opera, Veronique, during its New Zealand tour.

ANDREW SMART.

BRONSON HOWARD ON LINCOLN.

Bronson Howard, who attended the premiere performance of Lincoln at the Liberty Theatre, said yesterday in an interview that the play is a stroke of genius, and that there is not a dramatist in England or America, not Pinero or Jones, who could have written a play of equal merit upon the theme which Mr. Chapin has chosen.

"The underlying principles of technique have been followed with marvelous effect," said Mr. Howard, "and never have I seen an audience respond with more enthusiasm than at the close of the third act, when Mr. Chapin, in the role of President Lincoln, read the news of the victory of Gettysburg. The points to be adversely criticised are so slight that they are hardly worthy of mention. Lincoln is not a series of disconnected scenes, but a remarkable drama, unlike anything else yet produced in American dramatic literature.

"Mr. Chapin had a formidable task to perform when he made the interpretation of Lincoln's character the main issue of his drama. In doing this he has not broken the laws of technique, so far as there are any. Instead, he has in a masterful manner made his plot help to delineate the great central character. To make Lincoln predominate and still to keep unbroken any important law of the drama is what Mr. Chapin has accomplished with complete success. I cannot see how technique, so called, could be carried further without injury to the play. A true interpretation of Lincoln transcends the playwright's art. And it is for this reason that I believe Mr. Chapin has performed a task which no experienced dramatist in the English speaking world could accomplish. It has, therefore, been truly said that he has attempted the impossible and accomplished it triumphantly.

"The impersonation of Lincoln is not a caricature, but a living study. All the beautiful traits of Lincoln's character are admirably portrayed. His gentleness and tenderness have been misunderstood by some critics as weakness, just as they were misunderstood during Lincoln's lifetime. Lincoln mastered men with that same quiet sternness which Mr. Chapin so faithfully exemplifies. This is well illustrated in the scene when the President orders Secretary Stanton to indorse a list of officers. Mr. Chapin's acting has all the simplicity and naturalness of Sol Smith Russell's. He measures up to the dignity of Lincoln's character, and one comes away from the play with his conception of Lincoln magnified rather than diminished."

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., March 22 to 29, 1906

CHEMICAL GIRL. BY CHARLES HORWITZ. By Frank William Ryan.

CHINA AND SAWDUST. By Edgar Allan Woolf.

THE DISTRICT ATTORNEY. By Agnes Bangs Morgan.

DIVIDED HOUSEHOLD. By Charles W. Turner.

DR. CURE-ALL. By Charles Thomas Longley Taylor.

HE SHOWED HIS WIFE; a domestic comedy in one act. By Arthur W. Stace.

HER BROTHER'S SIN. By Frank J. Mahon.

HONEST HEARTS; a pastoral comedy-drama in four acts. By William Lynch Roberts.

LAW OF JUDGE LYNCH; a play in four acts. By W. R. Falls and Marie Falls.

THE VILLAGE MAIL CARRIER; the days of 1783, a historical, rural romantic melodrama in four acts. By John A. Schwenk.

WHO'S SAFE? By Charles W. Turner.

THE LION HEART; romantic light opera; libretto by Wilbur H. Thompson and Oscar Thompson.

MARK OF THE DAGGER; a drama in four acts. By Arthur W. Stace.

MIDNIGHT LIGHT. By Theodore A. Doucet.

PETITE MADAME DUBOIS; comedie bouffe en trois actes. By P. Gavault and J. Lahaia.

RETIRED, BUT RETURNED; a vaudeville sketch for two persons. By Jack F. Ryan.

A ROMAN TRAVESTY; nature comedy sketch. By Juliet Wood and Fred Ray.

THE SANGREAL; a tragedy. By John R. Wynniat.

SERPENT'S FANG. By Bernard J. Fagan.

TURN IN THE ROAD; a play in three acts. By Thompson Buchanan.

YOUNG WILD WEST; Western melodrama depicting life in the foothills of Montana in four acts. By Joseph Byron Totten.

The Playwrights' League, New York, places plays.

BIJOU THEATRE AT PITTSBURG

TO THE FRONT AS USUAL

Saturday Matinee, March 31st,	$ 541.75
" Night, " "	1,462.50
On the Day,	$2,004.25

Star, LILLIAN MORTIMER Play, NO MOTHER TO GUIDE HER

Gross on Week, $7,862.25

THE ABOVE is absolutely Correct. (Signed) R. M. GULICK, Manager Bijou
" J. L. VERONEE, " Company

OTIS SKINNER ON DRAMATIC ETHICS.

On Sunday, April 1, Otis Skinner, now appearing in The Duel, delivered an address on "The Ethics of the Theatre" before the Society for Ethical Culture at Carnegie Hall. Both Mr. Skinner and Felix Adler urged the necessity of founding a chair of dramatic art at Columbia or one of the other great universities, a question which has very recently been agitated in Washington.

"There are detractors of the stage," said Otis Skinner. "They say the stage represents vice. It also represents virtue. Few of us are absolutely virtuous. Take the spectacle of drunkenness on the stage, for instance. That is something that we do not care to see, and it has a tendency to degrade, and does lower the standard of morals. Yet that can be used as one of the greatest lessons if used properly.

"Drunkenness, when used on the stage to heighten the dramatic effect, is ethically right. Take, for instance, Joseph Jefferson's drunken scene in his immortal play, Rip Van Winkle. It did not disgust us. If it had it ought not to have been used. Follow Rip to the top of the mountain; see the drinking scene with the 'men of the mountains,' and note, all the way through, the love, tenderness and sweetness of the character Jefferson gave us. You moralists, you temperance speakers, think of the final closing words of the play, the toast:

"'Here's to you and your family. May they live long and prosper.'

"Why is it that you take away such a friendly feeling for the actor who gave us such a lovable character? Our hearts went out to him and we went away benefited by the character he had given us.

"We will take the play written by that clever Irish dramatist lately. It was announced to be placed on the stage. It had been printed in book form and widely read and known. Protests had been made, but it was produced. It should not have been placed on the stage. It was played one night by a clever set of artists and, unusual in the annals of New York theatrical life, was suppressed. It was real life. It was too real. There was no reason for the play except the exhibition of vice. It was justly withdrawn. It could never have uplifted the stage. The play from a literary standpoint was superb."

Mr. Skinner went on to draw the outline of an imaginary melodrama, in which a poor young man rescued the daughter of a trust magnate, married her, was given a position by the grateful father, and himself became immensely rich. This sort of thing, the speaker contended, was every whit as pernicious in influence as dramas of the degenerate and purposelessly immoral type.

"The theatre should not be confounded with the schoolroom except in the largest sense," continued Mr. Skinner. "When the theatre becomes didactic it ceases to teach. Sincerity, simplicity and sympathetic appeal are necessary if the mission is to be fulfilled. Shakespeare always gave out his moral truths sugar-coated, introducing them by means of exciting situations. The play's the thing. The truths merely follow.

"In America we lead strenuous lives. The theatre should be the repose of the busy man and a cause of artistic delight to him. There is much said these days about the cheap and trashy plays put on here. Well, that isn't the fault of the producer or the manager. They no more want to furnish trashy plays than a self-respecting grocer wants to sell decayed vegetables. They listen to public demand, are tempted and fall. Therefore the public must be educated and the process must begin in the public schools, from the very bottom."

Dr. Adler complimented Mr. Skinner and said that moralists should keep their hands off the drama.

"It is bad art to preach," he said; "the trouble with Shaw's plays is that they preach, and a play should not preach. The plays that you make by patronizing them are like the politicians whom you make by electing them. The masses of people should have the best of art and that is not too good for them. A dramatic department in a college is as important to the future welfare of the nation as a school for painting or sculpture."

PROFESSIONAL WOMAN'S LEAGUE.

A remarkably good programme was presented yesterday afternoon at the literary meeting of the Professional Woman's League, of which Belle King MacKenzie was chairman. P. J. McGowan, President of the Board of Aldermen, was scheduled to speak, but was prevented by illness. General Horatio King, however, recited an original poem descriptive of an incident in his military career, with his well-known force. Rudolph Jacobs, a violinist of splendid ability, gave two selections, "Concert Mazurka," by Musin, and "Legenda," by Wieniawski. Christine Adler sang a group of German, French and English songs in a contralto voice of rather coarse quality, but which she uses very cleverly. Hjalmar L. Clauson, who was programmed as a baritone, but might better have been classified as a bass, rendered several compositions, the best of which was "Bandolero," in a voice rich in quality and volume. The best thing of the afternoon was the compositions rendered by Edith C. Milligan, pianist. To remarkable technique Miss Milligan unites strength and speed, together with rare poetic feeling. She has a youthful, unaffected manner and most expressive hands. The soloists were ably accompanied by F. W. Riesberg.

PROFESSIONAL DOINGS.

The Runaways is scheduled to end its season at Providence on April 7.

Frank McKee, it is said, will be the lessee of Daly's Theatre next season. The lease now held by Daniel Frohman has one year more to run, but Mr. McKee will probably assume control of the house on May 1.

A daughter was born to Mr. and Mrs. Fred Chauncey at Chicago, Ill., on March 26.

David Warfield and Marie Dressler will be two of the entertainers at a meeting of the Independent League of the Randolph on April 16.

Victor H. Schafer has signed a five-year contract with Otis B. Thayer to star him in new plays and will make his first production at the Fourteenth Street Theatre on April 30, presenting a new political comedy-drama by Edward E. Rose.

A second East Indian matinee was given at the Hudson Theatre on March 29, when Ruth St. Denis presented her story dances, "The Spirit of Incense," "The Cobra" and "Rhada." The house was filled by an appreciative audience. Another matinee will be given this Thursday.

Estelle Wordette and company, in A Honeymoon in the Catskills, were the special feature at Moore's Portland Theatre last week and scored an emphatic hit.

ENGAGEMENTS.

The following players have recently signed through the Matt Grau Agency: Gilbert Gregory, for the Tivoli, San Francisco; E. P. Evers, with Harry D. Parker; Mr. Loomis, with Little Johnny Jones; Herbert Frank and Mr. Hamilton, with Paul Jones; F. Van Buren, Mr. Bradley, and Miss D'Orville, with Charles Marks; Jessie Kane, Nellie Howden, and Miss Ferris, with Isle of Spice; Thomas Carlton and Lee Leontine, with Simple Simon Simple; Alex Spencer, with The Tenderfoot company; Douglas Huthven, with Paula Edwardes; James Burrill, Florence Sinnitt, Carlo Nicosia, Charles Cummins, Robert Harmon, Della Niven, and Miss Wilson, with Lillian Blauvelt; Fanny Frankel and Harry Crandell, with Runaways; Jim Harrington, with Eddie Clark; Mr. Merriman, with Fantana; Sidney Olcott and Earl Schwartz, with Charles Grapewin; Knixy Wing, with Running for Office; John Barrett and Cecil Gray, with A Madcap Princess; Grace McHenh, with Allie Gilbert; Bert Herbert, with Black Patti, and Lew Reed, with Sam Harris.

Paul Russell Stone, by John C. Fisher, for Floradora and The Silver Slipper at Havana, Cuba.

Arthur J. Aylesworth will organize and conduct a stock company at Seattle, Wash., during the Summer.

NEW YORK THEATRES.

THE SHUBERT THEATRES in New York.

HIP! HIP! FOR HAPPYLAND!
ALSO HOP! HOP! TO HOPPER!

If you don't hop before next Saturday you won't see either De Wolf Hopper or "HAPPYLAND." The delightful comic opera will have its last performance at the Casino next Friday. The last dollar matinee will occur on Thursday at 2:15. Best seats $1.00. The Casino is at Broadway and 39th St. Telephone is number 1846—Bryant. Evening performance at 8:15.

"Souvenir Performance Wed., April 4th, 200th Time of "Happyland" and 100th Time in New York. Choice of Musical Numbers as Souvenirs.

"THE SOCIAL WHIRL"
Will begin whirling next Saturday night at the Casino.

LIPTON WILL NEVER LIFT THE CUP!
If you doubt it, go to the Princess Theatre, Broadway and 39th St., and see the English crew go down to defeat in

"BROWN OF HARVARD."
Henry Woodruff pulls stroke, and the boat race is, without question, the most exciting bit of realism now on view in New York. "Brown of Harvard" is in its sixth week in town and pleasing large audiences every night. Evening performances are at 8:15. Matinees are given at $1.00 on Tuesdays and Thursdays and at regular prices on Saturdays. Telephone number is 268—Madison.

ADIOS SAN SALVADOR
Is the National air of a Central American Republic. We in New York are about to say Adios Mexicana. The delightful musical comedy known as

"MEXICANA"
is to conclude its engagement at the Lyric Theatre next Saturday evening. This will be your last chance to see the piece. The Lyric is on 42nd St., West of Broadway. Its telephone number is 1846—Bryant. Best seats are $1.00 at Wednesday and Saturday matinees. Evening performances are at 8:15.

P. S.—Return of Louis Mann and Clara Lipman in "Julie Bonbon" to the Lyric on Monday, April 9. Seats ready next Thursday.

BIJOU Broadway and 30th St. Evenings, 8:15. Matinee, Saturday, 2.
Extra Matinee—Thursday, April 5.
Second Year in New York
DAVID BELASCO PRESENTS
WARFIELD
In Charles Klein's Comedy-Drama,
Music Master
Seats Selling Four Weeks Ahead.

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Hoey and Lee, Fred Ray and company, Billy Link and Willette Charters, Smiri and Kessner, J. K. Hutchinson and company, Inness and Ryan, Pongo and Leo, Mr. and Mrs. Nick Hughes, Mr. and Mrs. Jack, Texarkana and Walby, Winans and Cassler and Harry La Vardo.

Keith's Union Square.

Harry Gilfoil, Will M. Cressy and Blanche Dayne (second week), Searl and Violet Allen company, Genaro and Bailey and company, De Mar and Fortune, Emma Francis and her Arabian Whirlwinds, Mareena, Nevarro and Mareena, Lennon and Edwards, Brooks Brothers, Ethel MacDonough, Anna Chandler, Kurtis and Busse and Chick.

Proctor's Twenty-third Street.

Mabel Taliaferro in a condensed version of The Little Princess (vaudeville debut), Vesta Victoria, May Boley and the Polly Girls, Edmund Day and company, the Four Lukens, Howard and North, Ellis-Nowlan Trio, Gardner and Stoddard, Leona Thurber and her "picks" and Luigi Dell Oro.

Hammerstein's Victoria.

Kilties' Band, In the Swim (first time here), Dan McAvoy and his Fifth Avenue Girls, Elinore Sisters, John Hyams and Leila McIntyre, W. C. Kelly, Hill and Sylvany, Darros Brothers and Black and Jones.

Colonial.

Peter F. Dailey, Della Fox, Horace Goldin (second week), Frank Gardner and Lottie Vincent, Wartenburg Brothers, May Belfort, Three Nevarros, Greene and Werner and Joseph Newman.

Proctor's Fifty-eighth Street.

Henri De Vries, Staley and Birbeck, The Sunny South, Clifton Crawford, Three Sisters Macarte, Mr. and Mrs. Mark Murphy, Gilday and Fox, the Tanakas and Frank Lynne.

Alhambra.

Fred Karno's London Comedy company, Theresa Renz, Max Wilson Troupe, Orpheus Comedy Four, Macart's dogs and monkeys, Violet Dale, Kelly and Violette and Bobby North.

Hurtig and Seamon's.

Grace Cameron, Wilfred Clarke and company, Valdare Troupe of Cyclists, Carlin and Otto, Hayes and Healy, Burton and Brooks, Newell and Niblo, Jules Keller and Estelle Wordette and company.

Hippodrome.

A Society Circus, with the plunging horses, Ralph Johnstone, the Bonhair-Gregory Troupe, Marceline, Mlle. Leris, the Barsinis, the Manello-Marnits Troupe, the Grandischmidts and others.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Will M. Cressy and Blanche Dayne headed the list, and it is needless to say that in Town Hall To-night they scored the biggest kind of a hit. Harry Tate's company in Motoring also made a laughing success of the largest proportions. Mr. and Mrs. Edward Esmonde presented for the first time here a new one-act play, called In Alaska, written for them by E. L. Snader. The scene is laid in the cabin of a miner, who is piling up a big fortune. He has as a companion another miner who has come to Alaska to forget a wife whom he had been told was unfaithful to him while he was fighting in the Spanish-American War. The owner of the cabin has advertised for a wife, and having chosen one from dozens of applicants has sent her the money to come on from New York. She arrives and makes a favorable impression at once. Within ten minutes it is discovered that she is the wife of the soldier and has come to Alaska only because she believes that her husband had been killed. Of course the big-hearted miner smoothes the way to a reunion of the husband and wife, while he prepares to send for another would-be wife to share his joys and sorrows. The little play is interesting from beginning to end, and was keenly enjoyed and warmly applauded. Mr. Esmonde as the bluff miner was the life and soul of the act. His shaving scene in which he removes his full beard in order to make a good appearance before the expected bride arrives was especially good. Mrs. Esmonde was sweet and winning as the woman in the case, and J. G. Staff was fair as the soldier. The special setting was neat and effective. Willie Eckstein played some selections on the piano rather cleverly. An exceptionally pleasing act was offered by Harry Leone and Annie Dale. It is called A Lesson in Opera, and includes some singing quite out of the ordinary and a few bits of amusing dialogue, the whole forming an offering calculated to meet with favor from almost any audience. The Wilson Trio were seen here for the first time and created a very favorable impression with a comedy and singing specialty. The Duffin-Redcay Troupe did some extraordinary stunts in the casting line and were enthusiastically applauded. Others in the bill were Lina Pantzer, the Three Mitchells, Smith O'Brien, Trumbull and Barnes, Neesen, Hunter and Neesen, and the Schubert Quartette.

COLONIAL.—Horace Goldin, who has been abroad for several months entertaining the crowned heads of Europe with his melange of mirth and mystery, was given a Yankee welcome at this house last week that must have made him feel that the appreciation of the great American public is better than the stingy applause of a few coroneted individuals who are bored to death with everything. It is needless to say that everything Mr. Goldin did was watched with the greatest interest. Within half an hour he gives as satisfying a performance as most magicians do in three hours, and he accomplishes everything with a celerity that is simply delightful. In addition to his familiar offerings, he has added a number of novelties that are very diverting. The laughing hit of the bill was scored by Thomas J. Ryan and Mary Richfield in Mag Haggerty's Reception, the latest of the Cressy sketches, which was fully reviewed in THE MIRROR recently. Vesta Victoria played a return engagement, and her English comic songs won approval. "Waiting at the Church" and "The Artist's Model" were perhaps her best offerings. Joe Maxwell's Firemen's Quintette sang splendidly, and so did J. K. Murray and Clara Lane. Other good acts were the Jackson Family, Coln's pantomime dogs and Black and Jones.

HIPPODROME.—On Wednesday evening last a change was made in the programme of A Society Circus. The plunging horses that have been eating their heads off in the Hippodrome stables ever since the close of The Raiders, were brought forth again and made to earn their feed by doing their startling stunts. The animals seemed delighted to be once more in the glare of the footlights, and the public seemed equally glad to see them again. The horses were introduced in the gypsy camp scene. When Paul Pasky (Edwin Clark) is carried away by the gypsies he is taken to the forest, and there tied to a tree and taunted. In the midst of the hilarity a violent storm drives all the gypsies away except one girl, who seizes the occasion to release him. He takes to horse, and she (Adele Von Ohl) follows him, with the returning gypsy band in full pursuit. The chase leads across a lake into which pursued and pursuers plunge. The various circus acts, including the Flying Meteors, who have made a great hit; the Manello-Marnits Troupe, Wolff's hounds, the Bonhair-Gregory Troupe, Mlle. Leris, Ralph Johnstone and others made their usual hits. Marceline introduced a burlesque automobile trick that is as good as anything he has done so far.

PROCTOR'S FIFTY-EIGHTH STREET.—Grace Van Studdiford headed the bill and scored a hit with her finely rendered songs. She was in excellent voice and her efforts were warmly applauded. Joe Welch's act was more to the liking of the patrons, however, and he was right at home with his Hebrew monologue. May Boley and the Polly Girls from The Maid and the Mummy were entirely successful, and the Village Cut-Ups skit made a hit. The Four Lukens did some marvelous midair stunts such as they alone can do. Charles Leonard Fletcher, assisted by a plentiful supply of grease paint, wigs and whiskers, and a talent for mimicry, presented some entertaining pictures of popular players in their best parts. Ventriloquism in quaint and attractive surroundings was offered by Ed F. Reynard, who has few superiors in his line of work. Sid Baxter, an accomplished cyclist, who does seemingly impossible feats, made a distinctly favorable impression and won enthusiastic applause. He was ably assisted by Beatrice Southwick. C. Grant Gardner and Marie Stoddard proved very pleasing in a skit called Vaudeville Oddities, and Ray Cox told some stories that were well received. The attendance was very large, which the bill fully warranted.

PASTOR'S.—The Casino Comedy Four were the headliners and their singing and amusing interludes won considerable applause and laughter. Little Garry Owen and company were a special attraction and on Monday put on a new sketch called Little Pedro's Dream, which was replaced by the old act for the remainder of the week. Johnson, Davenport and Lorella created a sensation by introducing a startling acrobatic stunt that is said not to have been done in over thirty years. The audience expressed its approval in no uncertain way, and the performers were recalled many times. Stinson and Merton were as funny as ever, and Professor Dewar's cats and dogs, Huston and Dallas, John F. Clark, the Be-Anos, Three Musical Monarchs, James and Kitty Brady, Siddons Brothers, and Martine and Tyler were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—Henri De Vries in A Case of Arson proved a splendid drawing card and scored his usual success. Kitty Tracey and her pets, S. Miller Kent in Just Dorothy, Emma Francis and Her Arabian Whirlwinds and the Dollar Troupe scored heavily. Clarice Vance sang some new songs, including "I'm Wise," "If You Want to Meet a Jonah" and "There's a Time and Place for Everything," all of which were well received. Harry B. Lester appeared in a new act, assisted by the Eight Mascots, including Pauline Elliott. It is a lively turn and shows Mr. Lester's talent to greater advantage than ever. Arnesen, Johnson and Wells and Gilday and Fox were also applauded.

HAMMERSTEIN'S VICTORIA.—Fred Walton and company in Clasie's Dream headed a tip-top bill. Mr. Walton's art made a strong appeal, and his work was watched with the greatest interest. Junie McCree's skit, The Man from Denver, was one of the hits of the season, and the Hungarian Boys' Band, Frank Bush, Fred Ray and company, Meers Brothers, dainty and clever Daisy Harcourt, Cabaret's dogs and Rennier and Gaudier filled out a very entertaining programme.

HURTIG AND SEAMON'S.—A highly satisfactory bill embraced Le Domino Rouge, the Eight Shetlands, Three Crane Brothers, Waterbury Brothers and Tenny, Lillian Shaw, Wilton Brothers and Hill and Wilson.

ALHAMBRA.—A bill that drew crowded houses was presented by the Kilties Band, Rice and Prevost, Frank Bush, Edmund Day and company, Melville Ellis, the Milani Trio, and the Globe of Death.

The Burlesque Houses.

DEWEY.—Phil Sheridan's City Sports paid another visit here last week, and their admirers turned out in full force. Hits were made by the Jack Theo Trio, Wincherman's bears, Mina Stanley, the Hodges and the Hilton-Hayes Troupe. Two lively burlesques opened and closed the performance. This week, the High Rollers.

GOTHAM.—The New York Stars opened to excellent business, which continued throughout the week. Colby and Burke, Faust Trio, the Majestic Musical Four and Raymond and Clark scored in the olio. This week, the Golden Crook.

CIRCLE.—Rice and Barton's Big Gaiety company in a merry melange entertained large crowds. This week Transatlantic Burlesquers.

LONDON.—The Star Show Girls, including Nolan and White, the Toreador Trio and Ten Brooke, Lambert and Ten Brooke, pleased. This week The Thoroughbreds.

MINER'S BOWERY.—Miner's Merry Burlesquers gave one of the best performances of the season. The company is new here and made a good impression. This week Jolly Grass Widows.

MINER'S EIGHTH AVENUE.—The New London Gaiety Girls, directed by Cliff W. Grant, scored a hit. This week Miner's Merry Burlesquers.

NEW HOUSE IN ROCHESTER.

Rochester is to have another vaudeville theatre next season. It will be located in the Cox Building on Main Street, East, formerly occupied by a clothing company. The people behind the enterprise are Harry Davis, of Pittsburgh, and the J. H. Moore Company, of Detroit and Rochester, who control theatres in those cities. Mr. Davis will have the active management of the new house, the Moore people being interested only in a financial way. Vaudeville at very cheap prices will be the attraction in the new theatre, which is intended to scare off 10-cent vaudeville managers who have been casting longing eyes upon Rochester for some time past. The plans for the new house include a new ground floor on a level with the sidewalk, and the usual balcony and gallery. About $40,000 will be expended, of which $18,000 will be used for a new front for the building. The interested parties have purchased the present lease of the building, which has two years to run, and have taken an additional lease for ten years more.

Photo Hopkins, Denver, Col. ROME AND FERGUSON.

The above picture shows James E. Rome and Marguerite Ferguson, who are at present playing the roles of Francois, the Frenchman, and Sidonie, in The Prince of Pilsen, which opened last night at the New York Theatre. Both Mr. Rome and Miss Ferguson have had much experience in musical comedy and vaudeville, and have been highly praised for their work in both branches of the profession. Mr. Rome is an unusually clever character actor, vocalist and dancer, and during his career has played many difficult parts with great credit. Miss Ferguson has been on the stage since her childhood, and has also had a number of good opportunities, of which she has availed herself in a way that proves that she is possessed of a talent for entertaining out of the ordinary. In The Prince of Pilsen both have congenial parts and are successful.

NEW PARK AT FORT GEORGE.

Thompson and Dundy, who control the Hippodrome and Luna Park, have branched out once more by leasing for twenty years at an annual rental of about $30,000 nine acres of ground running north from 193d Street, New York, at Fort George, which will be turned into an immense amusement park. The land lies along a bluff overlooking the Harlem River, and at present is dotted with small wooden buildings, devoted to cheap catchpenny amusements. These will be removed and immense structures erected for the entertainment of the public. The name selected for the new resort is Vanity Fair. It will be open the year around. Thompson and Dundy assert positively that no one but themselves is interested in the new venture. It will not be ready for opening until next season.

VAUDEVILLE NOTES FROM LONDON.

Maggie Duggan, the well-known comedienne, and William Ward were married recently.

Arthur Roberts has produced a new sketch called Naughty Nero, written for him by Adrian Ross, in which he burlesques the mannerisms of Beerbohm Tree.

The London Fire Brigade is to have charge of the inspection of theatres hereafter, by order of the County Council. This will save managers much annoyance, as they formerly never knew when an inspector from any of the city departments would turn up to look over things.

Walter C. De Freece, husband of Vesta Tilley, has secured property for the building of a Hippodrome at Portsmouth. His plans have been accepted and work will soon be begun. Mr. De Freece also contemplates the building of a new theatre in Liverpool on the site of the old St. James Hall.

The last report of the Empire shows a profit of £15,481 and a dividend of 12½ per cent. was declared. The Moss Empires paid only 5 per cent. and the London Pavilion had a very poor report to make. The slump is attributed to the death of Dan Leno, who was a great standby of the "Pav" in the old days.

Joe Elvin has a new sketch called Obedient Billy, in which he has scored one of the biggest successes of his career.

Fred Karno has a new act called The Thirsty First. The plot concerns a regiment of soldiers who are always ready and willing to step up to the bar when invited.

John Lawson, who does strenuous sketches, stated in a recent interview that he spends about £20 a week on "props" for his one-act play Humanity, during which many things are smashed and torn to smithereens. In the course of a year, Mr. Lawson says he destroys 30 dress suits and coats, 12 new scenes, 6 large carpets, 810 large sheets of looking glass, 1,400 wine glasses, 3,630 art pots, 330 dress ties, 12 pairs of boots, 50 pairs of gloves, 311 pedestals, 4,330 sheets of window glass, 400 champagne bottles, 1,300 fruit plates, 2,560 vases and many other little odds and ends.

Coram is the name of a new ventriloquist who has made a hit in London. He makes his appearance in a motor car, with a back drop showing a country road. On a fence is seated a dummy made up like a rustic lad, and the repartee between the motorist and the boy is the basis of a very amusing act. Mr. Coram is said to possess a mouth with an unusually high roof, which enables him to give imitations that are out of the ordinary.

May Yohe is reported to have purchased a sketch called The New Actress, in which she will try her luck in the halls.

Carl Hertz is doing a new illusion called Belshazzar's Blackboard. It consists of an ordinary board, such as is used in schools, three feet by two and a half and one inch thick. The board is shown to the audience, apparently fully isolated, except for the frame on which it is hung. A bit of chalk appears mysteriously, and in response to the magician's wand, answers all sorts of questions in writing, and does sums in arithmetic with wonderful quickness. As soon as the writing has been read, the board is wiped with a sponge and the new matter is written on the same surface by the chalk, which has no guiding hand apparent. This is said to be the most puzzling illusion ever invented by Mr. Hertz, who has done many remarkable tricks in his time.

Victoria Monks is in such demand that she has been booked up in London and the provinces until 1914.

The Oxford Music Hall celebrated the thirtieth anniversary of its opening March 16. There was a gala programme and a big audience.

Dr. Walford Bodie, who does a turn in the halls as a magnetic healer, met with a warm reception at the Tivoli, Leeds, recently. About 200 medical students were in the house, and when the physician-performer appeared they started a hissing that kept up until the police were called in. There was a very lively scrimmage in which the police got the worst of it for a time, but the disturbers were finally ejected. When peace was restored the doctor paid his respects to the noise makers, referring to them as "curs, cads and hooligans."

JAMES HARRIGAN TO STAR.

When the new panoramic comedy, Panhandle Pete, is given its first presentation at Atlantic City in a few weeks, a new star will appear in the person of James Harrigan, known for years as a tramp juggler on the vaudeville stage. The play, written by Willard Holcomb, from the McManus series of cartoons with the same title, that have been appearing in the New York Sunday *World*, is described as a "panoramic comedy with music." In the title role Mr. Harrigan will be given an opportunity to display his dexterity in juggling and his talent as a comedian. He is a parodist of no mean ability and writes his own material. In addition, he is credited with the authorship of one or two short comedies that have found success in recent years. Panhandle Pete will be placed in rehearsal shortly, and will be seen in New York early next season. James E. Plunkett, the youngest vaudeville agent in the country, will handle this production. His headquarters are in room 1024, St. James Building, New York.

THE ORIGINAL 10, 20, 30.

C. S. Anderson, of the Dayton (Ohio) *Daily News* staff, has sent to THE MIRROR a copy of an advertisement that appeared in a paper called *The Western Empire*, published at Dayton, July 31, 1846. It would seem that on this occasion the prices "10, 20, 30," were first introduced. The advertisement reads as follows:

Concert and Exhibition
Friday and Saturday, Aug. 7 and 8, 1846.
City Hall,
Over the Market House, Dayton, Ohio.
Select Choir of the Cincinnati High School
in
Songs, Glees, Instrumental Selections and Recitations.
Prices of Admission:
Children, 10c.; Adults, 20c.; Gent and Lady, 30c.

Mr. Anderson says that if this does not settle the matter, he hopes that it will at least throw some light upon it. Any reader of THE MIRROR who has data referring to this interesting subject is at liberty to submit it.

VESTA VICTORIA IN COURT.

Vesta Victoria was the guest of Magistrate Walsh in the Essex Market Police Court one day last week, and was much interested in the proceedings, watching the line of unfortunates as they came before the judge to answer to the charges preferred against them. One case, that of a Hebrew pushcart peddler, who was accused of blocking the sidewalk, proved very amusing. The case was tried with the utmost seriousness and the prisoner was found guilty. The judge imposed a fine of 5 cents, which the music hall favorite promptly paid. Miss Victoria was accompanied by Arthur Figis and Bert Cooper, and Mr. Figis figured in a very amusing incident that upset the dignity of the court completely. As he took his seat beside the magistrate he lost his balance and fell backward with such force that he broke the chair and gave his cranium a bad bump on the floor. Nothing but his feelings was damaged seriously, however, and after everybody had had a good laugh at his expense, things went on as usual.

SHAYNE JOINS MORRIS' STAFF.

Edward Shayne, who for a long time past has been identified as the leading vaudeville agent of the West, has accepted a very flattering offer from William Morris and will hereafter be a member of Mr. Morris' staff, filling the position of general representative. Mr. Shayne will look after things in both the New York and Chicago offices, and as his experience has been very extensive and his acquaintance is extremely wide he should prove a very valuable man in his new position.

MELVILLE'S CONTINENTAL NOTES.

BERLIN, March 12.

We are still in Berlin, owing to the slight indisposition of Motogiri. We have arranged not to work the first half of the month at Frankfort, and will not open there until the second half, which will keep us there from March 16 to 31. As this is the first rest we have had for a long time we intend taking in everything in the amusement line, "Tingle Tangles" and all, and see if any latent talent is about that wants developing.

The new bill at the Wintergarden is headed by Saharet, one of the big drawing cards of the Continent. On this occasion a new burlesque is produced called Queen of Sahara. Saharet is assisted by some actors and a very intelligent property camel, which is introduced in a novel way. The Wintergarden being a very large building, of an oblong shape, an imposing entrance is contrived heralded by a blast from a trumpet. The audience turns in the direction of the sound and observes a large camel, on which is mounted the King of Sahara, who rides up the main isle and dismounts at the foot of a small flight of steps at the side of the stage. The scene of the burlesque is laid at the Hotel Bristol, the swell establishment of Berlin, and the three comic waiters and the comedian who plays the King make a very good introduction for the singing and dancing of Saharet. It is needless to say that Ike Rose, the energetic manager of this attraction, is present and doing a lot of handshaking with his numerous friends.

Franco Piper, the banjo expert, who is well known in America for his clever manipulation of spinning banjos, playing on them at the same time, is making a success, as might be suspected; for when a man can juggle four banjos and at the same time extract popular airs and play them correctly, he is doing something. The first time he opened first on the bill, but was not long before he was put on at a time that is better suited to his marked ability. Arnold De Biere, "the Mysterious," is enjoying the popularity he had last year, and nightly fires off his big cannon and extracts a woman from the depths of three trunks. This is the trick that caused the trouble in Hansa Theatre last month, where De Biere was closed by the direction for refusing to cut this special trick out. As I said in my last letter, the result of this case is anxiously waited for, but possibly, if the directors use their rights in applying for new trials, the matter will not be heard of for some time. Newbouse and Ward, trick bicycle riders and burlesque exponents, hailing from the land of the Stars and Stripes and who have not worked in America for about six years, as they get all the work they can do in England and on the Continent, are making the stolid Germans laugh at their eccentricities. The American managers are looking for new faces; there are a lot of faces that their people have not seen for six years and over, that, if they returned now, would make a good-sized hit. Sitting in a box on the evening of Feb. 28, I observed Martin Beck, of the Orpheum circuit. He visited the Wintergarden, Apollo Theatre, and Circus Schumann, and then went on to Breslau. A good troupe of very clever tumblers and acrobats, an aerial act, Alexia, the tourbillion dancer and others complete a strong and interesting programme at the Wintergarden.

At Circus Busch two big ballets and a large Hagenbeck act of seventy Polar bears that work on two stages, one in the ring and the other set on the stage, make an imposing show. At the finish they all slide from a great height down a chute and into the water, which is obtained by flooding the ring, a device that enables this circus to put on a variety of spectacles. At Circus Schumann I see there is advertised seventy-six bears trained by Julius Seeth, and some Polar bears also. This is the opposition house, and both are doing a record business.

At the Wintergarden the business is great, and I learn that the popular director, Mr. Steiner, has had his contract prolonged to seven years and his salary increased, owing to the able judgment he has exercised in the past in his administration of this renowned establishment.

I learn that Herr Director Brill, of the Coloseum, Vienna, will make a change in May, and will in future direct the Rhonacher Theatre. He is quite a business man and ought to be an addition to this house. I learn that Herr Director Waldmann is retiring from active duty. Motogiri made such a success at Herr Director Brill's Coloseum it is not at all unlikely he will again engage the act for his other house.

In regard to the sketch, A Bachelor's Dream, that was copied and produced at the Apollo Theatre last January without the consent of Fred Edwards, it is reported to me that Ben Tieber, the manager and proprietor of that establishment, did not know of the fact that the sketch he allowed to be produced, called Don Juan's Dream, was an infringement on Mr. Edwards' sketch, and was exceedingly wroth when the injunction was produced, stopping the act that he thought was the property of Adele Morew, the woman who enacted the principal role. I was quite surprised myself when I heard of the incident, for Ben Tieber is accredited by all artists who have come in contact with him as being a very sincere, upright and honest man in all his dealings. It is very rarely that an artist comes away with a complaint from his palatial theatre. Frederic Ireland, manager and proprietor of Enigmarelle, has made such a good impression on him that next season he will be permanently employed on the staff of the Apollo Theatre and will superintend the productions of elaborate and pretentious presentations. This certainly argues well for Mr. Ireland's first venture on the Continent, and good luck to him.

It has been stated from an authentic source that a circuit has been established in Spain, where the artist can start in at Madrid and continue on to Barcelona, Valencia, Zaragosa and one other town, which will give the performer a decided advantage in accepting a Spanish engagement, where hitherto it was Circus Parish one month (for some acts), and then Barcelona, and finish; and a chance of losing time in getting those dates, Circus Parish being really the only place that offered good inducements to a high priced act. As soon as I can write full particulars I will do so regarding the management of this Spanish circuit.

The Belle Alliance Theatre in this city, which is run as a first-class vaudeville house of its kind, is not a success. The management cannot get a license from the police to allow smoking, and the result is, with a Continental audience, that without that privilege it is difficult to do business. It is said that a loss of 50,000 marks up to date would be about the figure on this latest addition to Berlin vaudeville theatres.

I am informed there is a very tempting spot of ground that can be secured for building purposes, not many minutes from the Wintergarden, and that already some telegrams have passed from the Stoll people in England in regard to the acquirement of the site. Nothing has been done yet, however. The spot properly located in Berlin, and the right kind of a house built, there is not the slightest doubt that there is big money in it. Most of the men that have come in search of a site have so far not been able to locate one. Just imagine a city with the population of Berlin, which is over 2,500,000, and only one real exclusive vaudeville house that runs a bill right through with no intermission, crowded nightly, with no opposition.

Nick Kauffmann, "the father of the bicycles," as he is termed, the well-known proprietor of the Kauffmann troupes, is in town, and to look at him I would not believe it could be the same man I saw doing the then marvelous tricks on the high wheel at the Town Hall in Newcastle-on-Tyne a good many years ago. I think to-day he could get up and do a few good stunts.

A certain agent in Berlin is getting to have quite a reputation for putting up various tricks, the object being to get artists at a cheaper price than they usually work for, so as to be able to prove to the directors of the house he represents that he can secure their services. He has had lively times with some American artists of late. One of the worst moves an artist can make is to let any contract go out of his hands with his signature to it without specially signifying that the directors' confirmation must reach his hands within a specified time. If this is not done many a good job may be lost in the meantime by waiting. It is anything but easy to book in a hurry to advantage.

A manager at Frankfort has broken a contract with Loie Fuller after she had sent all her baggage to the town at great expense. I understand he is likely to make a compromise. The peculiarity of it is this: he had broken a contract with her some time ago for big money and percentage in another town, and she could get no redress from him, as she found he had failed and had no money. She lost sight of him, and accidentally running across him in Berlin found that he was running a theatre in Frankfort. She immediately threatened suit, and he to compromise offered her fifteen days at a guarantee and percentage, which she accepted. She went to London, sent her baggage on and he again broke the contract. His second offense was even worse than the first. He is probably connected this time with a manager who has money, and if Miss Fuller can she will make him disgorge.

Maxim Gorki, the Russian who has made such a big name for himself on account of his political dealings in Russia and his bold attitude with the Russian Government, is in Berlin at present, and one of his plays is being presented, called Nachasyl. He has been approached on the likelihood of consenting to appear at the Wintergarden at such tempting figures as 3,000 marks nightly, and even more, just to lecture. He declares that a golden mountain would not tempt him to appear on the boards of a vaudeville stage. He would be an enormous "draw" for the time being, as every one would rush to see him.

Just at this moment there is a subject that is causing considerable comment in Berlin, and the finish will be interesting. I wrote before of the Albert Schumann Theatre, the gorgeous establishment that has been erected at Frankfort, which is supposed to be a place that would carry everything before it and kill all the vaudeville theatres in that city. The Orpheum Theatre, of which Max Brucke is director, has always run first-class variety with big success, and this last addition to Frankfort playhouses gave him some thought. It has developed that this palace is not going to be a paying concern, as it is too stupendous, and few acts can suit the establishment. So the Orpheum, that has been running opera and productions until the last of February, opened on March 1 with the strongest bill that could be procured, and more to follow, as opposition to the new house that has been hunting everywhere for acts new to Frankfort. Now here is the scandal that was published yesterday in *Das Program*, and signed by Director Brucke, of the Orpheum. That now there will be a deadly feud goes without saying. Otto Reutter, without doubt the big drawing card of Germany, has no equal for packing houses and draws a salary of about 12,000 marks monthly. He is a fast friend of Director Brucke and has signed a contract to open at Frankfort with him on March 1. Director Julius Seeth, brother-in-law of Albert Schumann, tried through the medium of an agent called Rachmann to get Reutter to break his contract and accept for a later date one that called for 15,000 marks for one month, the contract to exist for three years (one month each year), and in addition to this 12,000 marks as a present if he would not work on March 1 at the Orpheum. Honest Otto Reutter could not see his way to play false to Director Brucke, but was induced by Rachmann to go with him to a lawyer and see how easily it could be done by showing he was sick and not able to work. Reutter was asked to give the matter serious thought, and in two or three days he was called upon at his hotel by three men, one of whom handed him a package which on opening he found contained 12,000 marks in 100-mark bills. He kept this money for two days and returned it to Julius Seeth in a letter, saying he thought it was best to work honestly than otherwise, and that he would play the Brucke contract.

The Orpheum Theatre this month is playing to the biggest business on record. Director Brucke has published the whole conspiracy in this week's *Das Program*, and is now trying to find out if in any way the law can be invoked to get at the conspirators.

Motogiri will be on the bill commencing March 16, but as we were not offered any money by the opposition house to "lay down," I think they must have overlooked us, for Director Brucke thinks enough of the act to engage us twice in one season, and has ordered a quantity of large lithographs to bill the act. I here give the names of the towns that always book for one month except in some very exceptional cases for instance when the act cannot give the time: Berlin, Hamburg, Breslau, Dresden, Munich, Vienna, Budapest, Kopenhagen, Leipzig, Stockholm, Frankfort and Paris. There is one year solid, and it is only necessary to move on the railroad twelve times instead of fifty-two, when it is a case of change every week. There are more towns that, although they do not play all acts one month, will do it if the act sticks out for it, Nurnberg and Dusseldorf, for instance. I will close and will write again of what is doing when we get through with Frankfort.

FREDERIC MELVILLE.

BENEFIT AT KEITH'S.

A benefit performance for the Home of Refuge for Destitute Crippled Children was given in Keith's Union Square Theatre on Sunday afternoon and evening. The only occasions on which Keith's is open on Sundays are when benefits for very deserving charities are given. The Home of Refuge has for several years enlisted the practical sympathy of Mr. Keith and he arranges a benefit for it at his New York theatre every year. The house was crowded on this occasion and the beneficiary received a handsome check. Among the volunteers were John C. Rice and Sally Cohen, Rose Stahl and company, Empire City Quartet, Stuart Barnes, May Belfort, Taylor Holmes, Byron and Langdon, William Cahill, Cressy and Dayne, Harry Tate's company, Jack Norworth, Daisy Harcourt, Lillian Shaw, Gus Edwards and Postal Telegraph Boys, Howard Brothers, and others.

VIOLETTE.

An excellent likeness of Violetta, of Kelly and Violette, appears in this week's issue of THE MIRROR. Kelly and Violette have been before the public as vaudeville entertainers for several seasons, and their popularity has increased with every appearance, as they are performers who understand how to cater to the taste of the fickle public, and always have something to offer that is sure to please. While a great deal of their success depends upon the splendid singing of Mr. Kelly, no less credit is due Miss Violette, as her good taste in dress has won for her the enthusiastic admiration of every woman who has ever seen her upon the stage. Fine clothes are a hobby with her, and on tour she carries no less than eight big trunks filled with the very choicest products of the best Parisian and American dressmakers. Her wardrobe this season consists of eighteen elaborate gowns, so that she has more than enough to show a complete change every day for a week. She changes her gowns several times during the act, and the quickness with which she manages to make her changes always causes the feminine portion of the audience to gasp in amazement. Mr. Kelly is also extremely particular about his appearance, and their fastidiousness in the matter of dress has caused the team to be known as "the fashion plates of vaudeville."

VIOLETTE.

"DOC." WADDELL'S BOOK.

THE MIRROR has received a copy of "Looking Backward Thirty-three Weeks," a very interesting diary by "Doc" Waddell, chief publicity promoter of John Robinson's Ten Big Shows. It is one of the best publications of its kind ever offered to the profession, as instead of covering only half a season, it gives an interesting account of the travels, trials and amusing incidents connected with the entire Robinson season of 1905. It is cleverly written and neatly gotten up, being profusely illustrated with pictures of the people connected with the circus, as well as a number of retired veterans who have bidden farewell to the sawdust arena. The volume is 6 by 9 inches in size and contains 165 pages. It promises to have a very large sale, the first edition of 10,000 copies having already been disposed of. It is published by "Doc" Waddell at Portsmouth, O.

HIPPODROME IN ATLANTIC CITY.

A new Hippodrome, with a seating capacity of 4,000, is being built at Atlantic City by Samuel F. Nixon. It is expected that the house will be ready for opening early in July, when A Society Circus, now running at the New York Hippodrome, will be transferred to Atlantic City, where it will remain for the entire Summer. As the warm weather population of Atlantic City is in the neighborhood of 300,000, with visitors constantly coming and going, it is probable that the attraction will do a satisfactory business. It is intended to send A Society Circus on the road next season.

A CHAT WITH ALFRED BUTT.

Alfred Butt, manager of the Palace Theatre, London, arrived in New York a few days ago, for the purpose of looking over the vaudeville field here with a view of booking any very desirable artists that he might think would please the fastidious audiences to which he caters on the other side.

Mr. Butt is a dapper-looking young man, with an agreeable manner that is very winning. He has been connected with theatricals for about six years, having started as secretary of the company that controls the Palace Theatre. Upon the death of the late lamented Charles Morton, Mr. Butt was selected as his successor and has since filled the trying position to the entire satisfaction of the directors.

Mr. Butt dropped into THE MIRROR office one morning last week, and in the course of a little chat aired some of his views and spoke of a few of the many impressions he has gained during his brief stay.

"The first theatre I visited," said Mr. Butt, "was the Hippodrome, and I must confess that the house and the entertainment took me by storm. The building is magnificent, and as for A Society Circus, what can I say about it that has not already been said? The performance is positively stunning in its immensity and charm, and Thompson and Dundy must be considered among the leaders in providing big entertainments. I have been to several of the vaudeville houses and have taken mental notes of everything I have seen. I have come over here for the purpose of seeing as many theatres and as many acts as possible, and may book a few turns before I leave for home. I have seen a number of American turns that impressed me very favorably, but I do not care to mention any names, for various reasons."

When asked what were his impressions of this country from his short residence in New York, Mr. Butt smiled and replied: "Well, you can scarcely expect me to say much about that, except that I have been duly impressed by the gingery spirit of your people, who seem to be so busy all the time that they do not stop for anything. I think your hotels are splendid, although I must say that the rooms are overheated. This is about the only inconvenience I have suffered during my visit. I don't see how you stand the heat, but I presume you are used to it."

Mr. Butt was questioned concerning the style of American acts that go best in London, and had this to say: "Singing and dancing acts that have plenty of life are almost sure to please; good monologists are always welcomed, though I should advise a very careful editing of material before it is offered on the other side. American slang naturally differs greatly from ours, and a joke that is immensely amusing here would fall flat over there because the phrase that carries the point is like so much Greek to our people. Acrobatic acts are not much in demand unless they are very far out of the ordinary. Really clever comedy sketches are appreciated by our audiences, but the average American sketch is too long. An act of this sort that runs twenty-five minutes here should be cut to not more than fifteen for London. You know we run sixteen or eighteen acts at every performance instead of the nine or ten that suffice for New York, and naturally each act must be very short. Any novelties that have real merit are always sure of an opening in London, and any performer that is certain that he has something that has not been seen before, and that is calculated to arouse curiosity, can come to London without fear of the result. The audiences at the Palace are very much like those I have seen at your best variety theatres here, except that with us evening dress is the rule, whereas here people do not seem to be so particular about their appearance when they attend theatres devoted to this form of entertainment."

Mr. Butt expects to visit Boston, Philadelphia, and Chicago before he takes the steamer for home.

SUNDAY CONCERT CASES.

Three Sunday concert cases against M. A. Luescher, manager of Proctor's Fifth Avenue, and G. E. Graham, manager of the Twenty-third Street, and one case against John H. Springer, manager of the Grand Opera House, were dismissed by Magistrate Walsh in the Essex Market Court on March 29, owing to the fact that the testimony did not convince the Justice that the law had been violated. A case against William Hammerstein was also dismissed by Magistrate Wahle in the West Side Court. In disposing of the case the magistrate instructed the officers that they must arrest the performers and not the managers, as according to his view they are the real offenders. Four charges against John H. Springer were dismissed by Magistrate Mayo, who declared that performances as they are now given in the theatres on Sunday are legal under the code. The various decisions rendered by the different judges leave the matter in as unsettled a condition as ever.

THE CIRCUS DRAWS BIG CROWDS.

The Barnum and Bailey Circus, now playing its annual engagement at Madison Square Garden, has been doing a phenomenal business since the opening. It is more than likely that the record for receipts will be broken during this engagement, as on many occasions people have been turned away. The varied attractions, including "The Limit," which has created a genuine sensation, are of a most diverting character, and the circus is in every way superior to anything heretofore presented by Barnum and Bailey. On Sunday afternoon last a special exhibition was given for newspaper men at the Garden by Marie Boyrooty, a whirling dervish, who succeeded in making 2,450 revolutions in the space of thirty-seven minutes, thus breaking her own record as well as that of the world.

MAYNE REMINGTON FINED.

Mayne Remington entered a plea of guilty on Friday last in the Court of Special Sessions, Brooklyn, to the charge of allowing Mary Braxton, a colored girl under sixteen years of age, to appear in her vaudeville act at the Orpheum, and was fined $250. The actress was greatly surprised at the severity of the judges, as she said that she had been assured by Superintendent Preston, of the S. P. C. C., that if she would plead guilty only a slight fine would be imposed. She was obliged to wait in court until her maid returned from Manhattan with the money for the fine

A PHILADELPHIA RUMOR.

It was reported last week in Philadelphia that Nixon and Zimmerman will give up the Chestnut Street Opera House at the end of the season, and that it has been secured as a home for vaudeville. H. H. Lamkin, manager of the Arcade Theatre, Toledo, has been mentioned as the lessee, and rumor has it that he is acting for a well-known New York manager who has been trying to get a foothold in Philadelphia for many years. The house has had an eventful history. It was opened on Jan. 26, 1863, with Edwin Forrest as Virginius.

VAUDEVILLE AT THE THIRD AVENUE.

The Third Avenue Theatre in this city was turned over to the International Amusement and Realty Company, of which J. Austin Fynes is president, at midnight on Saturday last, and on Sunday, April 1, the new order of things was inaugurated by the presentation of vaudeville at popular prices.

VAUDEVILLE JOTTINGS.

Amy Buckley, with her six little Show Girls, is a recent recruit from the legitimate to the vaudeville ranks. She is booked on the Empire Theatre circuit for eight weeks.

Harkness and Fox will open their Summer minstrel season under canvas at Grant, Pa., May 3, and will play the mining towns of Pennsylvania unless the miners strike, in which case they will play Michigan. The co. includes Jerome and Edwards, John and Nan Elliott, Conkling Family, Bret Shanklin, Francis

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Goble, Jerry Crowther, Charles Hudson, Jacobus, Leytern, Frank Marvin, C. E. Burnett, Howard Herr, James Hunter, Lincoln McCorkell, and Edwin P. Moore. Willis Monroe will go in advance.

R. G. Knowles' tour of the world is proving enormously successful. In Johannesburg, S. A., his share of the week's profits was $3,080.50, and recent reports from Australia indicate that he is doing exceedingly well over there. Knowles is giving what is practically a "one-man show," as he carries only a moving picture operator in addition to Mrs. Knowles, who plays his accompaniments and does a few banjo solos.

Jack Levy is making a strong effort to induce May Irwin to enter vaudeville. Last week he submitted an offer to her of $3,000 a week, which she refused. It is possible if some venturesome manager offers $2,500 that Miss Irwin may consent to do two turns a day.

The testimonial benefit to Al. Lubin, treasurer of Miner's Eighth Avenue Theatre, that took place on Sunday, March 25, was a huge financial success.

Wilhelma Francis recently appeared in a comedy sketch by John Dunn, entitled The Hold-Up, in Chicago and made a pronounced hit. She will enter vaudeville after her season with The Lighthouse by the Sea closes on April 7.

Adelyn, the dancer, who fractured her right ankle while doing her act at the Bijou Theatre, Alpena, Mich., Feb. 26, is improving rapidly.

Russell, O'Neill and Gross are in their sixteenth week at the Howard Theatre, Chicago, where they are producing comedies and burlesques. They will soon begin a tour of the leading vaudeville theatres in their comedy sketch, A Matrimonial Tangle.

An entertainment called All Sides of Life is touring the West. It is under the protecting wing of Leslie G. Slocum, who advertises himself as "The Wandering Genius Author."

Stella Hammerstein, daughter of Oscar Hammerstein, is in London studying vocal music. She fills in her spare time in gaining stage experience by appearing in small parts, her latest being a tiny role in a sketch called Madame Lingerie recently presented at the Palace Theatre.

The People's Theatre, a new house at Excelsior Springs, Va., will open about May 1 with vaudeville as the attraction. It will be a part of Maurice J. Cunningham's circuit.

When F. F. Proctor celebrates his silver anniversary as a manager he will turn the lobby of the Fifth Avenue Theatre into an art gallery. He has already obtained several fine paintings and the display is expected to be very impressive.

Tom Miner's Bohemian Burlesquers are now heading for the East after a successful trip on the extreme West. In San Francisco and Denver the critics were unanimous in their praise of the co., and in all of the principal cities likewise. Mr. Miner is highly pleased with the results and is now making preparations for his big musical comedy production next season, in which he will star Andy Gardner, Ida Nicolai and Will H. Ward in Barney Gerard's latest effort, the title of which has not been decided upon.

A bill is pending in the Iowa Legislature that will put an end to Sunday performances in that State if it is passed. The bill has been referred to the Judiciary Committee and it is hardly likely to be reported in time for passage.

Will H. Fields is in his second season playing Solly Cohen, the principal comedy part in Why Women Sin (Western). He will star in The Peddler next season, under the direction of Sullivan, Harris and Woods, and will spend the Summer in vaudeville, opening at Pastor's, May 14.

J. A. Murphy has issued another number of the "Slap-Stick," a four-page paper that the comedian gets out every once in a while for the amusement of his friends, and incidentally to inform managers and agents that Murphy and Willard are still in the ring. The latest number contains an unusual quantity of bright paragraphs, short stories and verses, including Mr. Murphy's masterpiece, "The Superannuated Sister Act."

A new amusement park on the lines of those at Coney Island was opened a few days ago at Havana, Cuba. It contains the usual devices for the entertainment of large crowds and is reported to be prospering.

Mrs. Ruth Bryan Leavitt, daughter of William J. Bryan, has written a sketch called Mrs. S. Holmes, Detective, that will be produced at the Orpheum, Salt Lake City, April 16. Mrs. Otis Spencer, of Denver, will play the leading role, supported by Will Chamberlain and J. R. Morton.

Al. Fields, of Fields and Ward, has promoted a 5-cent vaudeville scheme. His first venture will be in a building on Grand Street.

Yvette Shively, a chorus girl in a burlesque co., has just learned that she will inherit $100,000 through the death of her father. Her home is in Portland, Ore., and she returned there a few days ago.

The Musical Johnstons are at present playing through England, their xylophone playing causing flattering comment from the newspapers. They open in Paris, France, at the Alhambra, in April and May, and then go to Blackpool for part of the Summer. For six weeks in July and August they will be at the Alhambra, London, then to Germany, and will return home in December to open on the Keith circuit for seventeen weeks, beginning at Boston, Jan. 14, 1907, after which they return to England, opening in June for a season of thirty-two weeks on the Moss and Stoll tour.

Eugene Wellington, who was arrested a few days ago charged by Sam Scribner with embezzling a large amount of money, was held for the Grand Jury by Magistrate Moss in the Tombs Court. His bail was fixed at $5,000.

Daisy Harcourt advertised last week for a chaperon to accompany her on her tours. Several motherly-looking women applied for the position, and Miss Harcourt chose one, much to the chagrin of the others.

Judge Swan, of the United States Circuit Court in Detroit, took the $35,000 damage suit of George Clough against the Grand Trunk Railway from the jury and directed a verdict for the defendant. Clough was an employee of the Wallace Shows, and was injured in the wreck at Durand, in 1903, in which twenty-eight circus people were killed. The defendant contended that the railway was not even a common carrier, but furnished the motive power for transporting the circus trains over its lines.

The merry little war that has been going on between the Bijou Amusement Co., which operates theatres in Oshkosh, Appleton, Green Bay, Marinette, and Manitowoc, Wis., and a big Western vaudeville syndicate has come to an end. It is expected that several theatres in Wisconsin will be closed, and that a better class of attractions can be booked for the houses that will remain in the field.

Harry Vokes, formerly of Ward and Vokes, will make his reappearance in vaudeville, assisted by Margaret Daly Vokes, at Lynn, Mass., May 7. The skit in which he will appear was arranged by his old partner, "Hap" Ward.

Madame Adelaide Herrmann scored a decided hit last week at Proctor's Theatre in Troy.

The Empire City Quartette will head a big musical comedy co. next season, under the management of A. H. Woods. They have won a big name in vaudeville, and should prosper in their new field.

Yvette Guilbert will appear between the acts at Proctor's Fifth Avenue Theatre at every performance during Easter week, and the week following will be the headliner at the Twenty-third Street Theatre.

Laura Bennett has a new sketch by Hal Reid, called From 'Way Down South, that she is doing for the first time this week at the Gotham Theatre, Brooklyn.

The Dixie Amusement Co. is the name of a new concern that intends to establish a chain of Summer parks and theatres in the South. It is capitalized at $20,000. The incorporators are A. B. Morrison, H. A. Bilger, Sol Dan, Ed Ryan, and J. J. Quigley. Nashville, Atlanta, Montgomery, New Orleans, Dallas, Chattanooga, and Knoxville are among the cities already settled upon by the sponsors of the enterprise.

Clifford C. Fisher, the "agents' agent," sailed for Europe on Saturday last. He will be absent about two months, during which he expects to transact a large volume of business.

Among the new acts to be seen shortly in vaudeville are the Schrode Brothers and the Aerial Ballet from Humpty Dumpty.

Houdini's special exploits at Keith's, Boston, last week were two in number and added much to his prestige. First he gave a special forenoon performance for the benefit of the medical profession and the doctors were mystified by all that he did. Then he had his greatest test in a "witch's chair," a chair-shaped cell, bolted, bound and locked with five chains. To get out of this he took one hour and twenty-four minutes, and the audience, filling both auditorium and stage, waited until almost midnight until he finally worked himself free. He was utterly exhausted by his efforts.

The Sunday concert rumpus in Toledo has not yet been settled and the actors and managers take their regular weekly trips to court as usual, with the customary fines as a result.

James Kennedy, a clown employed in Barnum and Bailey's Circus, was injured last week during a performance while doing a turn on a rolling globe.

A petition was presented in the Supreme Court, Brooklyn, on Friday last, by the Rev. Dr. William S. Chase to have the license of the Amphion Theatre revoked. He charges that the theatre violated the law in the giving of Sunday performances. Dr. Chase's church is near the Amphion. Ex-Judge A. J. Dittenhoefer, representing the defendants, said that the Amphion case was the most serious one yet brought in the matter of Sunday entertainment in theatres. He contended that the complaint should be brought by the city through the Corporation Counsel and not by an outsider, and he disputed the jurisdiction of the court, raising the point that the Penal Code supersedes the charter provisions. The Penal Code provides punishment for violation of the Sunday law, but does not take as radical a course as the charter. A conviction is appealable under the Penal Code and there is no forfeiture of license. Theatrical managers are watching the case with great interest.

Hayward, Conroy and Hayward have booked nine more weeks with the Western Associated Vaudeville Managers, making in all six months' bookings with them since closing with Miss New York, Jr., company March 3.

Robert L. Dailey, who is to part company with Bert Leslie at the end of this season, has secured a sketch called The Vaudeville Agent, in which he will appear next season, supported by a strong co.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adair, Art—Olympic, Chgo., 2-7.
Adair and Dahn—Olympic, Chgo., 2-7.
Adams and Edwards—La Salle, Keokuk, Ia., 2-7.
Adams, E. Kirke—Norfolk, Va., 2-7.
Adams and Mack—N. Y., 2-7.
Albene and La Brant—Lyric, Ft. Dodge, Ia., 2-7.
Allen, Nita—Proctor's, Troy, N. Y., 2-7.
Allen, Searle and Violet—Keith's, N. Y., 2-7.
Allisons, Eight—Majestic, Chgo., 2-7.
Allison, Mr. and Mrs.—Mohawk, Schenectady, N. Y., 2-7, Orph., Reading, Pa., 9-14.
Allmon, Joe—Bijou, Oshkosh, Wis., 2-7, Bijou, Appleton, Wis., 9-14.
Alpene and La Brandt—Ft. Dodge, Ia., 2-7.
Alva, Alice—Grand, Milwaukee, 2-7.
Amann and Hartley—Bordesley, Eng., 2-7, Sheffield 9-14, Hull 16-21.
American Newsboys' Quartette—Empire, Los Angeles, 2-7.
Anderson and Reynolds—Haymarket, Chgo., 2-7.
Archee and Crocker—Howard, Boston, 2-7.
Arlington Four—Maryland, Balto., 2-7.
Arnold, Grace—Olympic, S. Bend, Ind., 2-7.
Arnesson, Alfred—Proctor's, Newark, N. J., 2-7.
ASHTON, MARGARET—Gaiety, Birmingham, Eng., 2-7, Argyle, Birkenhead, 9-14, Oxford, S. London, 16-21.
Asra—New Bedford, Mass., 2-7.
Atkinson, Harry—Keith's, Phila., 2-7, Keith's, Prov., 9-14.
Auberts—Orph., Kansas City, Mo., 2-7.
Avolos, Four—Grand, Pittsburgh, 2-7.
Axtell and Heinie—Crystal, Milwaukee, 2-7.
Baader-Le Velle Trio—Maj., Little Rock, Ark., 2-7.
Bailey and Austin—Orph., Omaha, Neb., 1-7, Orph., Minneapolis, 9-14.
Baker, Harry—Bijou, Des Moines, Ia., 2-7.
Baker and Lynn—Empire, Edinburgh, Scot., 2-7, Glasgow, 9-14, Empire, Belfast, Ire., 16-21.
Baker and Mack—Orph., St. Paul, Minn., 2-7.
Banks, Chas.—Maj., Chgo., 2-7.
Banta Bros. and Von Dell—Poli's, Bridgeport, Conn., 2-7.
Bards, Four—Amphion, Bklyn., 2-7.
Baron's Dogs—Olympic, Chgo., 2-7.
Barowsky Troupe—Haymarket, Chgo., 2-7.
Barrows and Lancaster—Maryland, Balto., 2-7, Chase's, Wash., D. C., 9-14.
Barry, Katie—Shea's, Buffalo, 2-7, Moore's, Rochester, 9-14.
Barry, Mr. and Mrs. Jimmy—Keith's Prospect, Cleveland, 2-7, Shea's, Buffalo, 9-14.
Barton and Mann—Haymarket, Chgo., 2-7.
Beangs—Garrick, Wilmington, Del., 2-7.
Be-Anos, The—Novelty, Bklyn., 2-7.
Beckwith, Linden—Moore's, Portland, Me., 2-7.
Bedouin Arabs—Cook's, Rochester, N. Y., 2-7.
Belford, May—Colonial, N. Y., 2-7.
Bell Boy Trio—Keith's, Prov., 9-14.
Bell, Senator Frank—Keith's, Boston, 2-7, Keith's, Prov., 9-14.
Bellman and Moore—Poli's, Waterbury, Conn., 2-7, Mohawk, Schenectady, N. Y., 9-14.
Bennet, Laura—Gotham, Bklyn., 2-7.
BERGERE, VALERIE—Orph., Minneapolis, 1-14.
Bernero Bros.—Olympic, Chgo., 2-7.
Bernice—Webb's, Peru, Ind., 2-7.
Berthelmas, The—New Family, Bklyn., 2-7.
Bertina and Brockway—Atlantic Garden, N. Y., 2-7.
Byer, Ben—Atlantic Garden, N. Y., 2-7.
Birch, John—Maj., Chgo., 2-7, Haymarket, Chgo., 9-14.
Black and Jones—Victoria, N. Y., 2-7.
Blair and McNulty—O. H., Council Bluffs, Ia., 2-7.
Blockson and Burns—Keith's, Phila., 2-7.
Bobe, Celina—Imperial, Bklyn., 2-7.
Boldens, The—Empire, Newark, N. J., 2-7.
Boley, May, Proctor's 23d St., N. Y., 2-7, Proctor's, Newark, N. J., 9-14.
Bonner—International, Chgo., 2-7.
Bowman, Fred—9th and Arch, Phila., 2-7.
Boyd, Archie—Hathaway's, Lowell, Mass., 2-7.
Brehany, Louise—Olympic, Chgo., 2-7.
Bristol's Ponies—Novelty, Bklyn., 2-7.
Brittons, The—Hamburg, Germany, 1-30.
Brockman, Mack and Belmont—Chase's, Wash., D. C., 2-7.
Brooks Brothers—Keith's, N. Y., 2-7.
Broomstick Witches, Twelve—Shea's, Toronto, 2-7.
Brown, Harris and Brown—Haymarket, Chgo., 2-7.
Brown, Harry A.—Lyric, Cleveland, 2-7.
Brown, Whistling Tom—Shea's, Toronto, 2-7, Keith's, Cleveland, 9-14.
Brown and Nevarro—Proctor's, Newark, N. J., 2-7.
Brown and Wright—Family, Carbondale, Pa., 2-7.
BRUNO, CHRIS, AND MABEL RUSSELL—Orph., 'Frisco, Cal., 1-14.
Bryan, Frank D.—Poli's, New Haven, Conn., 2-7, Poli's, Bridgeport, 9-14.
Bryant and Saville—Arcade, Toledo, 2-7.
Buckleys, The—Huber's, N. Y., 2-7.
BUCKNER—Apollo, Vienna, Austria, 1-30.
Burgess, F. Daly—Unique, Minneapolis, Minn., 2-7.
Burke and La Rue—Keith's Grand, Syracuse, N. Y., 2-7.
Burnette, Tonny—Huber's, N. Y., 2-7.
Burt, Laura—Keith's, Pittsburg, Pa., 9-14.
Burton, Clarence—Orph., Springfield, O., 2-7.
Burton, Eleanor—Haymarket, Chgo., 2-7.
Burton and Brookes—H. and S., N. Y., 2-7, H. and B., Bklyn., 9-14.
Burton and Rankin—Majestic, Hot Springs, Ark., 1-7, Majestic, Dallas, Tex., 8-14.
Byron and Blanch—9th and Arch, Phila., 2-7.
Byron and Langdon—Keith's, Prov., 2-7, Keith's, Boston, 9-14.
Caldwell and Wentworth—Gem, Lynn, Mass., 2-7.
Callahan and Mack—Temple, Detroit, 2-7.
Cameron and Flanigan—Gennett, Richmond, Ind., 2-7.
Cameron, Grace—H. and S., N. Y., 2-7, H. and B., Bklyn., 9-14.
Camille Comedy Trio—Temple, Detroit, 2-7.
Campbell and Brady—Bijou, Battle Creek, Mich., 2-7.
Campbell and Johnson—Grand, Indianapolis, Ind., 2-7.
Caprice, Lynn and Fay—Keith's, Cleveland, 2-7.
Carew and Hayes—Maryland, Balto., 2-7, Grand, Pittsburgh, 9-14.
Carleton, Al.—Orph., Kansas City, Mo., 2-7, Orph., New Orleans, La., 9-14.
Carlin and Otto—H. and S., N. Y., 2-7, Amphion, Bklyn., 9-14.
Carlos, Charles—Orrin Brothers, Mexico, Mex., 2-7.
Caron and Farnum—Orph., Bklyn., 2-7.
Carlisle and Baker—Mohawk, Schenectady, 2-7.
Carlotta—Keith's, Prospect, Cleveland, 2-7.
Carroll and Clarke—Lyric, St. Joseph, Mo., 2-7.
Carroll, Johnnie—Keeney's, Bklyn., 2-7.
Carrollton and Hodges—Elite, Muscatine, Ia., 2-7, O. H., Moline, Ill., 9-14.
Carson Brothers—Auditorium, Lynn, Mass., 2-7.
Carson, Marion—Keith's, Prov., 9-14.
Carson and Willard—Orph., Omaha, Neb., 1-7, Orph., Kansas City, 8-14.
Carter and Bluford—Grand, Pittsburgh, 2-7.
Carter and Vincent—Utica, N. Y., 2-7.
Carter and Waters—Hathaway's, New Bedford, 2-7, Hathaway's, Lowell, Mass., 9-14.
Cartmells, Three—Howard, Boston, 2-7.
Carus, Emma—Imperial, Bklyn., 2-7.
Carver and Pollard—Keith's, Prov., 2-7.
Casad and De Verne—Family, E. St. Louis, 2-7.
Cate Family—Gaiety, Springfield, Ill., 2-7, Weast's, Peoria, 9-14.
Chandler, Annie—Keith's, N. Y., 2-7.
Charlotta—Keith's, Cleveland, 2-7.
Charters, Willett—Pastor's, N. Y., 2-7.
Chase, Billy—Howard, Boston, 2-7.
Chassino—Poli's, Bridgeport, Conn., 2-7.
Cherry and Bates—Keith's, Phila., 2-7, Hathaway's, Lowell, Mass., 9-14.
Christopher, C.—Bijou, Superior, Wis., 2-7, Unique, Minneapolis, Minn., 9-14.
Clark and Duncan—Bijou, Evansville, Ind., 2-7, Unique, Terre Haute, 9-14.
Clark and Franklin—Grand, Hamilton, O., 2-7.
Clarke, Wilfred—H. and S., N. Y., 2-7, Proctor's, Troy, N. Y., 9-14.
Clarke and Temple—Lyric, Lincoln, Neb., 2-7, People's, Cedar Rapids, Ia., 9-14.
Clifford and Burke—Orph., New Orleans, 2-7.
Coghlan, Rose—Grand, Pittsburgh, 2-7.
COHAN, JOSEPHINE—Orph., Utica, N. Y., 2-7, Colonial, N. Y., 9-14.
Colby Family—Orph., San Francisco, March 26-7, Orph., Los Angeles, 9-21.
Cole and Clemons—Crystal, Rock Island, 2-7, Bijou, Des Moines, Ia., 9-14.
Collier, Louise Allen—Empire, Newark, N. J., 2-7.
Collins and Carmen Sisters—Orph., Bklyn., 2-7.
Collins and La Belle—Bijou, Marquette, Wis., 2-7.
Collins, Sam—Grand, Pittsburgh, 2-7.
Colonial Septette, Ye—Grand, Indianapolis, 2-7, Columbus, Cintl., 9-14.
Columbians, Five—G. O. H., Pittsburgh, 2-7, Temple, Detroit, 9-14.
Conley and Maussey—Maj., Houston, Tex., 2-7, Maj., San Antonio, Tex., 9-14.
Conlin and Hastings—Keith's, Boston, 2-7.
Conway and Leland—Wigan, Eng., 2-7, Henley, Eng., 9-14, Gattis, Eng., 16-May 5.
COOKE AND MISS ROTHERT—Empire, Dublin, Ire., 2-7, Empire, Liverpool, Eng., 9-14, Empire, Bradford, Eng., 16-21.
Corrigan, Emmett—Maj., Chgo., 2-7.
Corbett, James J.—Keeney's, Bklyn., 2-7.
Crane Brothers—Keith's, Phila., 2-7.
CRANE, MR. AND MRS. GARDNER—Proctor's, Troy, N. Y., 2-7, Empire, Paterson, N. J., 9-14.
Crawford, Clifton—Proctor's 58th St., 2-7.
Cree, Jessica—Schenectady, N. Y., 2-7, Albany, 9-14.
CRESSY, WILL M., AND BLANCHE DAYNE—Keith's, N. Y., 2-14.
Cullen, James H.—Moss and Stoll Tour, 9-August 1.
Cuttys, Six Musical—O. H., Lowell, Mass., 2-7.
Dailey, Peter F.—Colonial, N. Y., 2-7.
Dale, Violet—Alhambra, N. Y., 2-7, Proctor's, Albany, 9-14.
Daly's Dixie Serenaders—Poli's, Bridgeport, Conn., 2-7.
Daly and O'Brien—Garrick, Burlington, Ia., 2-7.
Darras Bros.—Victoria, N. Y., 2-7.
Darrow, Mr. and Mrs. Stuart—Orph., Minneapolis, Minn., 1-7, Orph., Omaha, Neb., 8-14.
Dauntette, Ivey—Huber's, N. Y., 2-7.
Davis and Macauley—Amphion, Bklyn., 2-7.
Davis and Walker—Amsterdam, N. Y., 2-7.
Dawson and Whitfield—Wash., Spokane, Wash., 2-7.
DAY, EDMUND—Proctor's 23d St., N. Y., 2-7, Proctor's, Albany, 9-14.
DAY, GEORGE W.—Proctor's, Newark, N. J., 2-7, Proctor's, Troy, N. Y., 9-14.
Daytelle, Madge—Omaha, Neb., 2-7.
De Haven and Parker—International, Chgo., 2-7.
De Mar and Fortune—Keith's, N. Y., 2-7, Keith's, Prov., 9-14.
De Monde and Dinsmore—Lyric, St. Joseph, Mo., 1-7.
De Serris, Henriette—Majestic, Little Rock, Ark., 2-7, Majestic, Birmingham, Ala., 9-14.
De Voy, Emmett—Gotham, Bklyn., 2-7.
De Vries, Henri—Proctor's 58th St., 2-7.
Deane, Sidney—Orph., Denver, Col., 2-7.
Delmar and Dexter—Orph., Davenport, Ia., 2-7.
Delmore and Darrell—Family, Davenport, Ia., 2-7.
Delmore and Oneida—Grand, Syracuse, N. Y., 2-7.
Delmore, Misses—Shea's, Buffalo, 2-7, Shea's, Toronto, 9-14.
Del Oro, Luigi—Proctor's 23d St., N. Y., 2-7.
Derenda and Green—Moss and Stoll Tour, Eng., Feb. 5-July 9.
Dervin, James T.—Grand, Marion, Ind., 2-7.
Deveau, Hubert—Howard, Boston, 2-7.
Devine and Schutz—New Family, Bklyn., 2-7.
Dewar's Cats and Dogs—Empire, Newark, N. J., 2-7.
Diamond and Smith—Keith's, Boston, Mass., 2-7.
Dierickx Brothers—Orph., Omaha, Neb., 1-7.
Dillon Brothers—Keith's, Boston, 2-7.
Dockray, Will—Orph., Mt. Vernon, N. Y., 2-7.
DOHERTY, LILLIAN, AND SOCIETY BELLES—Poli's, Hartford, Conn., 2-7, Worcester, Mass., 9-14.
Dolan and Lenharr—International, Chgo., March 26-7.
Doll, Alice Lydon—Orph., Omaha, Neb., 1-7, Orph., Minneapolis, 8-14.
Dollar Troupe—Proctor's, Albany, N. Y., 2-7.
Domino Rouge, Le—H. and B., Bklyn., 2-7.
Donovan, Arnold—Doric, Yonkers, N. Y., 2-7.
Dorgeval, Therese—Temple, Detroit, 1-7, Keith's, Syracuse, N. Y., 9-14.
Dooley, J. Francis—Majestic, Chgo., 1-7.
Doris Trio—Keith's, Cleveland, 2-7.
Dorsch and Russell—Orph., Utica, N. Y., 2-7.
Downey, Leslie T.—Novelty, Stockton, Cal., Jan. 8-April 7.
Downey and Willard—Maj., Chgo., 2-7, People's, Cedar Rapids, Ia., 9-14.
Downs, T. Nelson—Grand, Tacoma, Wash., 2-7, Grand, Portland, Ore., 8-14.
Doyle, Edythe—Arcade, Toledo, 2-7.
Dresser, Louise—Trent, Trenton, N. J., 2-7, Gotham, Bklyn., 9-14.
DREW, DOROTHY—Barrasford Tour, Eng., Jan. 1—indefinite.
Drew, James Newton—Majestic, San Antonio, 2-7, Majestic, Ft. Worth, Tex., 9-14.
D's and D's—New O'Hara, Shenandoah, 2-7.
Duffin-Redcay—Maryland, Balto., 2-7.
Dumonds, The—Gotham, Bklyn., 2-7.
Dunbar's Equine Paradox—Bijou, Rockford, Ill., 2-7.
Dunn, Arthur—Columbia, Cintl., 2-7.
Dupont, Mary—Orph., Kansas City, Mo., 2-7.
Earle and Earle—Palace, London, March 5-April 7, Palace, Cambridge, Eng., 9-14.
Eckel and Warner—3rd Ave., N. Y., 2-7, Bon Ton, Phila., 9-14.
Eckhoff and Gordon—Orph., Reading, Pa., 2-7.
Edouin and Edwards—Moss and Stoll Tour, Eng., April 2-July 31.
Edsall and Forbes—Poli's, New Haven, Conn., 2-7.
Edmonds, Joe—Bklyn., N. Y., 2-7.
Edwards and Glenwood—Temple, Buffalo, N. Y., 2-7.
Edwards, Gus—Poli's, Bridgeport, Conn., 2-7.
Edwards, Sam—Imperial, Bklyn., 2-7.
Eldridge, Press—Temple, Detroit, 2-7, Shea's, Buffalo, 9-14.
Ellinore Sisters—Victoria, N. Y., 2-7, Proctor's 58th St., 9-14.
Ellis, Melville—Proctor's, Newark, N. J., 2-7.
Ellis-Nowlan Trio—Proctor's 23d St., N. Y., 2-7.
Elliotts, The—9th and Arch, Phila., 2-7.
Ellsworth and Burt—Bijou, Duluth, Minn., 2-7, Bijou, Winnipeg, Man., 9-14.
Elmore and Cottrell—Crystal, Detroit, 2-7.
Eltine, Julian—Cook's, Rochester, N. Y., 2-7.
Elton, Sam—Moss and Stoll Tour, Eng., 1-30.
Emmy, Mme.—Orph., Kansas City, Mo., 2-7.
Empire City Quartette—Shea's, Toronto, 2-7, Arcade, Toledo, 9-14.
Empire Comedy Four—Empire, Bradford, Eng., 2-7, Empire, Birmingham, Eng., 9-14.
Enigmarelle—Brussels, Belg., 1-30.
Ernie and Honiger—Bijou, Evansville, Ind., 2-7.
Eske, Will—Richmond, Ind., 2-7, Evansville, Ind., 8-14.
Esmond, Mr. and Mrs. Edward—Keith's, Phila., 2-7, Grand, Pittsburgh, 9-14.
Evans and Evans—Family, Butte, Mont., 2-7.
Everhart—Orph., Gratz, 1-15, Palais De Cristal, Marseilles, France, 15-May 11.
Evers, George—People's, Cedar Rapids, Ia., 2-7.
Fadettes, The—Keith's, Phila., March 26-7, Trent, Trenton, N. J., 9-14.
Fagan and Byron—Cook's, Rochester, N. Y., 2-7.
Falardo, The—Lyric, Cleveland, 2-7.
Falk, Eleanor—Haymarket, Chgo., 2-7.
Fargo and Evans—Maj., Chgo., 2-7.
Faron, Fanny—Grand, Pittsburgh, 2-7.
Fay, Cooley and Fay—Columbia, St. Louis, 2-7.
Feldman, Harry—St. John, N. B., March 26-7.
Ferguson and Passmore—Orph., Omaha, Neb., 8-14.
Ferris Wiley Trio—Orph., Mansfield, O., 2-7.
Ferraros—Keith's, Boston, 2-7.
Ferry—Bijou, Decatur, Ill., 2-7.
Fields and Hanson—Grand, Astoria, Ore., 2-7.
Fields and Ward—Novelty, Bklyn., 2-7.
FISHER, MR. AND MRS. PERKINS—Orph., Reading, Pa., 2-7, Hathaway's, New Bedford, Mass., 9-14.
Fisher and Johnson—Castle, Bloomington, Ill., 2-7.
Fiske and McDonough—Poli's, Waterbury, Conn., 2-7.
Fitzsimmons, Mr. and Mrs. Bob—Arcade, Toledo, 2-7.
Flatow and Dunn—Family, Hazleton, Pa., 2-7, Family, Carbondale, 9-14.
Flemen and Miller—Novelty, Denver, Col., 2-7.
Fletcher, Charles Leonard—Novelty, Bklyn., 2-7.
Flynn, Joe—H. and B., Bklyn., 2-7.
Ford and West—Novelty, Bklyn., 2-7.
Fords, The—Grand, Indianapolis, 2-7.
Forest City Quartette—Haymarket, Chgo., 1-7.
Foster and Foster—Orph., Kansas City, Mo., 2-7.
Four Seasons—Mohawk, Schenectady, N. Y., 2-7, Proctor's, Albany, 9-14.
Fox, Della—Colonial, N. Y., 2-7.
Fox, Georgia—New Family, Bklyn., 2-7.
Fox, Madge—H. and B., Bklyn., 2-7.
FOY AND CLARK—Columbia, Cintl., 2-7, Orph., New Orleans, 9-14.
Francellas, The—Columbia, St. Louis, 2-7.
Francis, Emma—Keith's, N. Y., 2-7, Imperial, Bklyn., 9-14.
Frank and Bob—Hopkins', Memphis, Tenn., 2-7.
Fredericks, The—Unique, Winnipeg, Can., 2-7.
Fredo and Dare—Maj., Chgo., 2-7.
Frobel and Rouge—Hippodrome, London, Eng., 12-April 30.
Frosini, F. G.—Bijou, Quincy, Ill., 2-7.
Gaffy and Fraser—Crystal, Kokomo, Ind., 2-7.
Galetti's Monkeys—Olympic, Chgo., 2-14.
Gallagher and Barrett—Imperial, Bklyn., 2-7.
Gardner, Georgia—Maj., Little Rock, Ark., 2-7, Olympic, Chgo., 9-14.
Gardner and Stoddard—Proctor's 23d St., 2-7.
Gardner and Vincent—Colonial, N. Y., 2-7, Orph., Bklyn., 9-14.
Garrison, Jules and Ella—Grand, Indianapolis, 2-7.
Garrison Sisters—Maj., Chgo., 2-7.
Garson, Marion—Keith's, Prov., 9-14.
Gavin, Platt and Peaches—Hathaway's, New Bedford, Mass., 2-7, Doric, Yonkers, N. Y., 9-14.
Gaylord, Bonnie—Orph., Minneapolis, Minn., 1-7, Dominion, Winnipeg, Man., 9-14.
Geiger and Walters—Poli's, New Haven, Conn., 2-7.
Genaro and Bailey—Keith's, N. Y., 2-7.
Gilday and Fox—Proctor's 58th St., 2-7, Proctor's, Albany, N. Y., 9-14.
Gilfoil, Harry—Keith's, N. Y., 2-7.
Gillette Sisters—Wash., Spokane, Wash., 2-7, Star, Seattle, Wash., 9-14.
Gillihan and Perry—Maj., Dallas, Tex., 2-7, Maj., Houston, Tex., 9-14.
Gilmore and Carroll—Bijou, Kalamazoo, Mich., 2-7.
GILROY, HAYNES AND MONTGOMERY—Wash., Spokane, Wash., 2-7, Seattle, Wash., 9-14.
Gilroy, John—Shea's, Buffalo, N. Y., 2-7.
Girard and Gardner—Haymarket, Chgo., 2-7.
Glenroy, James Richmond—Colonial, Lawrence, Mass., 2-7, Keeney's, Bklyn., 9-14.
Glinseretti Troupe—Proctor's, Newark, N. J., 2-7.
Godfrey and Henderson—Empire, Hoboken, 2-7.
Golden Gate Quintette—Poli's, New Haven, Conn., 2-7.
Golden and Hughes—Family, Shamokin, Pa., 2-7.
Goldin, Horace—Colonial, N. Y., March 26-7.
Gordon, Don and Mae—Haymarket, Chgo., 2-7.
Gottlob, Mr. and Mrs.—Empire—Oakland, Cal., 2-7.
Gould and Suratt—Grand, Pittsburgh, 2-7.
Grant, Sidney—Columbia, St. Louis, 2-7.
Green Bros.—Olympic, So. Bend, Ind., 2-7.
Green and Werner—Colonial, N. Y., 2-7, Orph., Bklyn., 9-14.
Griff Bros.—Keith's, Prov., 9-14.
Grandrys, The—Haymarket, Chgo., 2-7.
Gunning, Louise—Cook's, Rochester, N. Y., 2-7, Temple, Detroit, 9-14.
Hacker-Lester Trio—Columbia, Cintl., 2-7.
Hall, Artie—Orph., 'Frisco, Cal., 8-21.
Hamilton and Wiley—International, Chgo., 2-7.
Harbach and Harris—Pawtucket, R. I., 2-7.
Harmony Four—Chase's, Wash., D. C., 2-7.
Hart and Dillon—Lyric, Wichita, Kan., 2-7.
Hawley and Olcott—Lyric, Cleveland, 2-7.
Hawkins, Lew—Keith's, Prospect, Cleveland, 2-7.
Hayes and Healey—H. and S., N. Y., 2-7.
Hayman and Franklin—Howard, Boston, 2-7.
Hearn, Tom—Chase's, Wash., D. C., 2-7.
Hefron, Tom—Olympic, S. Bend, Ind., 2-7.
HELENA, EDITH—Casino, Strassburg, Ger., 1-12, Palais d'Ete, Brussels, 14-30.
Henderson and Ross—Majestic, San Antonio, Tex., 1-7, Majestic, Ft. Worth, 9-14.
Henry, Eugene—Bijou, Calumet, Mich., 2-7.
Herald Square Quartette—Poli's, Worcester, Mass., 2-7.
Herbert's Dogs—Columbia, Cincinnati, 2-7.
HERRMANN, ADELAIDE—Novelty, Bklyn., 2-7, Garrick, Wilmington, Del., 9-14.
HERRMANN, THE GREAT—Orph., Omaha, Neb., 1-7, Orph., Kansas City, Mo., 8-14.
Hermany—Poli's, New Haven, Conn., 2-7.
Herzog-Camaras Sisters—Keith's, Prov., 2-7.
Hibbert and Warren—Grand, Vincennes, Ind., 2-7.
Hill and Sylvany—Victoria, N. Y., 2-7.
Hillebrand and Vivian—Earl, Pueblo, Col., 2-7.
Hillman, George—Grand, Peru, Ind., 2-7.
Hillyers, Three—Orph., Springfield, O., 2-7, Phillips', Richmond, Ind., 9-14.
Hines and Remington—Proctor's, Albany, 2-7.
Hinman, Captain Sidney—Empire, Freeport, Ill., 2-7.
Hoch and Elton—Keith's, Cleveland, 2-7, Maryland, Balto., 9-14.
Hodges and Launchmere—Keith's, Boston, 2-7.
Hoey and Lee—Pastor's, N. Y., 2-7.
Hoffman, Minnie—Auditorium, Lynn, Mass., 2-7.
Holcombe, Curtis and Webb—Howard, Boston, 2-7.
Holman, Harry—Keith's, Prov., 2-7.
Holmans, The—Apollo, Nuremberg, Ger., 1-15, Orph., Frankfort, 16-30.
Horsky-Bergere—Hopkins', Louisville, 1-7.
Houdini—Keith's, Boston—indefinite.
Howard and Howard—Empire, Newark, N. J., 2-7.
Howard and North—Proctor's 23d St., N. Y., 2-7.
Huehn, Musical—Grand, Pittsburgh, 2-7.
Hughes, Mr. and Mrs. Gene—Park, Worcester, Mass., 2-7.
Hughes, Mr. and Mrs. Nick—Pastor's, N. Y., 2-7.
Huston and Dallas—Imperial, Bklyn., 2-7.
Hutchinson and Bainbridge—Pastor's, N. Y., 2-7, Keith's, Prov., 9-14.
Hyams and McIntyre—Victoria, N. Y., 2-7.
Hylands, Three—Elite, Davenport, Ia., 2-7.
Imperial Japanese Guard—Casino, Paris, 19-April 30.
Innes and Ryan—Pastor's, N. Y., 2-7.
Italian Opera Trio—Mohawk, Schenectady, N. Y., 2-7.
Irwin, Jack—Olympic, Chgo., 2-7.
Jack, Mr. and Mrs.—Pastor's, N. Y., 2-7.
Jackson Family—Orph., Bklyn., 2-7, Alhambra, N. Y., 9-14.
Jacobs' Dogs—Gotham, Bklyn., 2-7.
Jacobs and Sardel—Crawford, Topeka, Kan., 1-7.
Jardon, Dorothy—International, Chgo., 2-7.
Jee, James H.—Poli's, Springfield, Mass., 2-7.
Jennings and Jewell—Unique, Brandon, Man., 2-7, Bijou, Superior, Wis., 9-14.
Jervall's Manikins—Poli's, New Haven, Conn., 2-7.
Johns, Johnnie—Keith's, Prov., 2-7.
Johnson, Honey—Reading, Pa., 2-7.
Johnson, Carroll—Poli's, Worcester, Mass., 2-7.
Johnson and Wells—Cook's, Rochester, N. Y., 2-7.
JOHNSTONS, MUSICAL—Barrasford Tour, Eng., Jan. 1—indefinite.
Jones and Hite—Columbia, St. Louis, 2-7.
Jordan and Harvey—Pavilion, London, Eng.—indefinite.
Kaine, George—Atlantic Garden, N. Y., 2-7.
Karabanza Japs—Eden Musee, N. Y.—indefinite.
Karno—Alhambra, N. Y., 2-7.
Kartell, Albert—Orph., Frankfort, Ger., 19-30.
Kaufmann Troupe—Arcade, Toledo, 2-7.
Keatons, Four—Keith's, Syracuse, N. Y., 2-7, Sheedy's, Fall River, Mass., 9-14.
Kelcy, Mr. and Mrs. Alfred—Maj., Dallas, Tex., 2-7, Maj., Houston, Tex., 9-14.
Keller, Jules—H. and S., N. Y., 2-7.
Kelly, Sam and Ida—Castle, Bloomington, Ill., 2-7.
Kelly, Walter C.—Victoria, N. Y., 2-7, Proctor's 23d St., 9-14.
Kelly and Violette—Alhambra, N. Y., 2-7, Victoria, N. Y., 9-14.
Kennedy and James—Howard, Boston, 2-7.
Kennedy and Rooney—Hopkins', Memphis, 2-7, Arcade, Toledo, 9-14.
Keno, Walsh and Melrose—Orph., Kansas City, Mo., 9-14.
Kent, S. Miller—Proctor's, Albany, N. Y., 2-7.
Kenton, Dorothy—Novelty, Bklyn., 2-7.
Keogh, Thomas J.—Orph., Los Angeles, March 19-7.
Keough, Edwin—Proctor's, Newark, N. J., 2-7, Orph., Utica, N. Y., 9-14.
Kiernan, James A.—Moore's, Portland, Me., 2-7.
Kilties, The—Victoria, N. Y., 2-7, Shea's, Buffalo, N. Y., 9-14.
Kingsley and Lewis—Grand, Pittsburgh, 2-7.
Kitabanzas—Arcade, Toledo, 2-7.
Klein, Ott Brothers and Nicholson—Newburg, N. Y., 2-7, Walden, N. Y., 9-14.
Klein and Klein—Grand, Pittsburgh, 2-7.
Kleist, Paul—Orph., Salt Lake, U., 2-7, Orph., Denver, Col., 9-14.
Knickerbocker Four—Moline, Ill., 2-7.
Kokin, Mignonette—Olympic, Chgo., 2-7.
Kollins, King—Maj., Houston, Tex., 2-7.
Kurtis and Busse and Dogs—Keith's, N. Y., 2-7, Orph., Reading, Pa., 9-14.
La Adelia—Temple, Buffalo, N. Y., 2-7.
La Belles, The—Keeney's, Bklyn., 2-7.
La Clair and West—Temple, Buffalo, N. Y., 2-7, Pastor's, N. Y., 9-14.
La Mar—Columbia, Cintl., 2-7
La Mont, Ollie—Tivoli, Missoula, Mont., 2-7.
La Mount and Paulette—American, Utica, N. Y., 2-7.
La Rose, Harry—Poli's, Springfield, Mass., 2-7.
La Tell Bros.—Bijou, Decatur, Ill., 2-7.
La Veen and Cross—Howard, Boston, 2-7.
La Vine and Waltone—Orph., Denver, Col., 1-14.
Lafayette—Morganstown, W. Va., 2, Cumberland, Md., 3, Martinsburg, W. Va., 4, Winchester, Va., 5, Frederick, Md., 6, Annapolis 7, Keith's, Prov., R. I., 9-14.
Lambert and Pierce—Keeney's, Bklyn., 2-7.
Lamount and Paulette—American, Utica, N. Y., 2-7.
Lancaster, Tom—Bijou, Jackson, Mich., 2-7, Bijou, Bay City, 9-14.
Langdons, The—Topeka, Kan., 2-7.
Larkins and Patterson—Keith's, Boston, 2-7.
Latell, Ed.—Pastor's, N. Y., 9-14.
Latina, Mlle.—Keith's, Boston, 2-7.
Latona, Frank and Jen—Poli's, Springfield, Mass., 2-7.
Lawson and Namon—Chase's, Wash., D. C., 2-7.
Le Brun Grand Opera Trio—Maj., Chgo., 1-7.
Le Clair, Harry—Columbia, St. Louis, 2-7.
Le Clair, John—Orph., Utica, N. Y., 2-7.
Le Dent—Grand, Joliet, Ill., 2-7, Castle, Bloomington, Ill., 9-14.
Le Pages, The—Orph., Kansas City, 1-7.
Le Roy and Le Vanion—Moore's, Portland, Me., 2-7.
Le Roy and Woodford—Howard, Boston, 2-7.
Le Vardo, Harry—Pastor's, N. Y., 2-7.
Lee, Henry—Chase's, Wash., D. C., 2-7.
Lee, Stella—Hopkins', Louisville, 2-7.
Lees, The—People's, Cedar Rapids, Ia., 2-7.
Leona and Dale—Grand, Syracuse, N. Y., 2-7.
Leonard, Eddie—Temple, Detroit, 2-7, Cook's, Rochester, N. Y., 9-14.
Lennon and Edwards—Keith's, N. Y., 2-7.
Leslie, George W.—Bijou, Wheeling, W. Va., 2-7, Odeon, Dayton, O., 9-14.
Leslie and Daly—Keith's, Prov., 2-7, Keith's, Phila., 9-14.
Levy, Bert—Unique, Minneapolis, 2-7.
Lewis and Lessington—Orph., Springfield, O., 2-7.
Lewis and Wallace—9th and Arch, Phila., 2-7.
Link, Billy—Pastor's, N. Y., 2-7.
Londons, Four—Keith's, N. Y., 2-7.
Long and Cotton—Maj., Chgo., 2-7.
Lorene Family—Atlantic Garden, N. Y., 2-7.
Lucas, Jimmie—Haymarket, Chgo., 2-7.
Luce and Luce—Wash., Spokane, Wash., 2-7.
Lucy and Lucier—Hopkins', Louisville, 2-7.
Lukens, Four—Proctor's 23d St., 2-7, Proctor's, Newark, N. J., 9-14.
Lynne, Frank—Proctor's 58th St., 2-7.
Lyster and Cooke—Grand, Milwaukee, 2-7.
McAvoy, Dan—Victoria, N. Y., 2-7.
McCarthy, Myles—Dominion, Winnipeg, Can., March 26-7.
McCarver, Garay and Bamboo—Arcade, Toledo, 2-7.
McCauley and Donovan—Crystal, Detroit, 2-7.
McCord, Lewis—Olympic, Chgo., 2-7.
McCree and Poole—Keith's, Prov., 2-7.
McCue and Cahill—Orph., New Orleans, La., 2-7.
McCune and Grant—Bijou, Jackson, Mich., 2-7.
McDowell, John and Alice—Lyceum, Springfield, O., 2-7.
McGee and Collins—Grand, Marion, Ind., 2-7.
McGloin and Smith—Poli's, Springfield, Mass., 2-7, Poli's, Hartford, Conn., 9-14.
McGrath Brothers—Proctor's, Albany, N. Y., 2-7.
McInerney, James A.—Family, Carbondale, Pa., 26-April 7.
McKinley, Mabel—Empire, Newark, N. J., 2-7.
McKinnon and Reed—Bijou, Des Moines, Ia., 2-7.
McMahon and Chapelle—Keeney's, Bklyn., 2-7.
McMahon's Minstrel Maids—Keeney's, Bklyn., 2-7.
McSorley and Eleanore—Billings, Mont., 10-April 7.
McWatters and Tyson—Auditorium, Lynn, Mass., 2-7, Hathaway's, New Bedford, 9-14.
Macarte Sisters—Proctor's 58th St., 2-7, Chase's, Wash., D. C., 9-14.

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Macart's Dogs and Monkeys—Alhambra, N. Y., 2-7, Gotham, Bklyn., 9-14.
Macdonald, James—Olympic, Chgo., 2-7, Columbia, St. Louis, 9-14.
Macco and Fox—Hanss, Hamburg, Ger., 1-30.
Mackin and Wilson—Orph., Springfield, O., 2-7.
Macks, Two—Crystal, Marion, Ind., 2-7.
Macy and Hall—Keith's, N. Y., April 2-7, Keith's, Boston, 9-14.
Madcaps, The—Shea's, Toronto, 2-7, Temple, Detroit, 9-14.
Magineys, The—Temple, Detroit, 2-7.
Mallory Brothers, Brooks and Halliday—Imperial, Bklyn., 2-7, Grand, Syracuse, N. Y., 9-14.
Mansfield and Wilbur—H. and B., Bklyn., 2-7.
Mantell's Marionettes—Bijou, Flint, Mich., 2-7.
Marcel's Human Statues—Maryland, Balto., 2-7.
Marco Twins—Dominion, Winnipeg, Can., 2-7.
Marcena, Nevarro and Marcena—Keith's, N. Y., 2-7, Keith's, Prov., 9-14.
Marion and Deane—Arcade, Toledo, 2-7.
Martin, Dave and Percie—Bijou, Marquette, Mich., 2-7.
Martin and Diamond—Grand, Pittsburgh, 2-7.
Martine and Tyler—Bon Ton, Phila., 2-7, Parlor, York, Pa., 9-14.
Martina, Aerial—Main St., Peoria, Ill., 2-7.
Martinette and Sylvester—Masonic, Ft. Wayne, Ind., 2-7.
Martyne and Hardy—People's, Leavenworth, Kan., 2-7.
Mason's Society Belles—Poli's, Hartford, Conn., 2-7, Worcester, Mass., 9-14.
Massey and Kramer—Academy, Pottsville, Pa., 2-7.
Mathieus, The—Empire, Paterson, N. J., 2-7, Empire, Hoboken, 9-14.
Max Witt's Six Sophomores—Doric, Yonkers, N. Y., 2-7, Young's Pier, Atlantic City, N. J., 9-14.
Meers, Three—H. and B., Bklyn., 2-7, Poli's, New Haven, Conn., 9-14.
Meier and Mora—South Africa, April 1-August 15.
Meiani Trio—Keith's, Prov., 2-7.
Melville and Agelle—Bijou, Duluth, Minn., 2-7.
Melville and Conway—Majestic, Little Rock, Ark., 2-7.
Melville and Stetson—Hopkins', Louisville, 2-7.
MEREDITH SISTERS—Mallini, Hanover, Germany, 16-30.
Mercier, Edwina—Lynn, Mass., 2-7.
Mermaney's Dogs—Poli's, New Haven, Conn., 2-7.
Meriam's Dogs—Grand, Indianapolis, 2-7.
Merritt, Hal—Columbia, Cincinnati, 2-7.
Merritt, Raymond—American, Utica, N. Y., 2-7.
Metropolitan Comedy Four—Wash., D. C., 2-7.
Mettler, Lew—Tivoli, Cape Town, South Africa—indefinite.
Middleton, Gladys—Cripple Creek, Col.—indefinite.
Military Octette—Gotham, Bklyn., 2-7, Poli's, Waterbury, Conn., 9-14.
Millard Brothers—O. H., Lowell, Mass., 2-7.
Miller, Carrie Bell—Gayety, Springfield, Ill., 2-7.
Miller, Elizabeth—Bennett's, London, Can., 2-7.
Milliman Trio—Poli's, Bridgeport, Conn., 2-7.
Mills and Morris—Columbus, Cincinnati, 2-7, Majestic, Chgo., 9-14.
Mitchell and Browning—Crystal, Frankfort, Ind., 2-7.
Mitchels, Three—Keith's, Prov., 2-7.
Miltons, Three—Lyric, Cleveland, 2-7.
Miskel, Cora—Webb's, Peru, Ind., 2-7.
Monroe, George W.—Shea's, Buffalo, 2-7, Shea's, Toronto, 9-14.
Monroe, Mack and Lawrence—H. and B., Bklyn., 2-7.
Montague's Circus—Orrin Brothers, Mexico—indefinite.
Montrose, Louise—Keith's, Phila., 2-7.
Mooney and Holbein—Palace, Johannesburg, South Africa, March 12-June 5.
Moore, Tom—Shea's, Buffalo, 2-7.
Morris, Leon—Temple, Detroit, 2-7.
Morris and Kramer—New Family, Bklyn., 2-7.
Morton, James J.—Cook's, Rochester, N. Y., 2-7.
Mosher, Houghton and Mosher—Grand, Pittsburgh, 2-7.
MOTOGIRL, LA—Eden, Dresden, 1-30.
Mozarts, The—Orph., Salt Lake City, U., 2-7.
Murphy, Mr. and Mrs. Mark—Proctor's 58th St., 2-7, Proctor's 23d St., 9-14.
MURPHY, W. H., AND BLANCHE NICHOLS—Casto, Fall River, Mass., 2-7, Colonial, Lawrence, Mass., 9-14.
Murphy and Andrews—Keith's, Cinti., 2-7.
Murphy and Willard—Keeney's, Bklyn., 2-7.
Murray and Lane—Orph., Bklyn., 2-7.
Muth, Ida—Crystal, Milwaukee, 9-14.
Nalada—Crystal, Detroit, 2-7, South Bend, Ind., 9-14.
Navajo Girls—Gaiety, Balto., 2-7.
Nelsons, Four—Alhambra, N. Y., 2-7.
Nessen, Hunter and Nessen—Keith's, Boston, 2-7.
Nevaros, Three—Colonial, N. Y., 2-7.
Newell and Niblo—H. and S., N. Y., 2-7.
Newman, Joseph—Colonial, N. Y., 2-7, Orph., Bklyn., 9-14.
NIBLO, FRED—Orph., Utica, N. Y., 2-7, Colonial, N. Y., 9-14.
Nichols Sisters—Maryland, Balto., 2-7.
Nobles, Milton and Dolly—Shea's, Buffalo, 2-7, Shea's, Toronto, 9-14.
Norman—Lyric, Cleveland, 2-7.
Norman, Mary—Empire, Paterson, N. J., 9-14.
North, Bobby—Alhambra, N. Y., 2-7.
NORTON, MISS, AND PAUL NICHOLSON—Empire, Paterson, N. J., 2-7, Orph., Reading, Pa., 9-14.
Norworth, Jack—Trent, Trenton, N. J., 2-7, Gotham, Bklyn., 9-14.
Nye, Ned—Novelty, Bklyn., 2-7.
O'Brien and Buckley—Shea's, Toronto, 2-7.
O'Day, Ida—Chase's, Wash., D. C., 2-7.
Omar Singh—International, Chgo., 2-7.
Orpheus Comedy Four—Alhambra, N. Y., 2-7.
Ortons, Marshall and Lorraine—International, Chgo., 2-7.
Otaro Family—Bijou, Des Moines, Ia., 2-7.
Owen, Francis—Auditorium, Lynn, Mass., 2-7.
Palmer and Jolson—Maj, Chgo., 2-7.
Palmer and Robinson—Yale's, Kansas City, 2-7.
Parker, Nick—Atlantic Garden, N. Y., 2-7.
Parros Brothers—Keith's, Boston, 2-7.

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Parvin, Lee—Victoria, N. Y., 2-7.
Pattersons, Bounding—Corso, Zurich, Switz., 1-15.
Patty Brothers—Proctor's, Troy, N. Y., 9-14.
Paulinetti and Piquo—Alhambra, Florence, Italy, 2-14.
Payton Trio—Temple, Buffalo, N. Y., 2-7.
Pekin Zouaves—Grand, Pittsburgh, 2-7, Maryland, Balto., 9-14.
Pelot, Fred and Annie—Grand, Joliet, Ill., 9-14.
Perle and Diamant—Columbia, St. Louis, 2-7.
Peters, Phil and Nettie—Keith's, Boston, 2-7.
Phelps, Three—Linn's, Buffalo, 2-7, Crystal, Muskegon, Mich., 9-14.
Phillips, Leonard—Star, Muncie, Ind.—indefinite.
Picchaini Sisters, Seven—Imperial, Bklyn., 2-7.
Pierce and Maizee—Empire, Johannesburg, South Africa., March 12-April 21, Empire, Cape Town, 23-June 3.
Pierce and Opp—Mohawk, Schenectady, N. Y., 2-7.
Pinocchio, Five—Olympic, Chgo., 2-7.
Polk—Orph., Bklyn., 2-7.
Pongo and Leo—Pastor's, N. Y., 2-7.
Poulter, Edward—Lyric, Terre Haute, Ind., 2-7, Majestic, Ft. Wayne, 9-14.
Powers, James T.—Haymarket, Chgo., 2-7.
Powers and Freed—Lyric, Lincoln, Neb., 1-7, Novelty, Topeka, Kan., 9-14.
Powers and Theobald—Star, Muncie, Ind., 9-14.
Prelle's Dogs—H. and B., Bklyn., 2-7.
Provencess, Six—Grand, Syracuse, N. Y., 2-7.
Quigley Brothers—Shea's, Toronto, 2-7.
Quinlan and Mack—Maryland, Balto., 2-7.
Radford and Valentine—Barrasford Tour, Eng., 2-30.
Rado and Bertman—S. Bend, Ind., 2-7, Terre Haute, 9-14.
Raimund and Good—Olympic, Chgo., 2-7.
Ramsey Sisters—Majestic, Houston, Tex., 2-7, Majestic, San Antonio, 9-14.
Rastus and Banks—Pav., Newcastle, Eng., 2-7, Glasgow, Scotland, 9-14, Hipp., Birmingham, Eng., 16-21.
Rauf, Claude—Unique, Sheboygan, Wis., 2-7.
Rawls and Von Kaufman—Hopkins', Louisville, 2-7.
Rawson and June—Pav., Newcastle, Eng., 2-7, Palace, Glasgow, Scotland, 9-14, Hipp., Birmingham, Eng., 16-21.
Ray, Fred—Pastor's, N. Y., 2-7.
Ray, Thomas L.—Lyric, Cleveland, 2-7.
Rayno's Bull Dogs—Amsterdam, N. Y., 2-7.
Reddick and Winchell—Imperial, Bklyn., 2-7.
Redford and Winchester—Keith's, Syracuse, N. Y., 2-7, Cook's, Rochester, 9-14.
Red Raven Cadets—Boston, Mass., 2-8, Prov., R. I., 9-14.
Reichen's Dogs—Poli's, Springfield, Mass., 2-7.
REID SISTERS—Novelty, Bklyn., 2-7.
Reiff Brothers—Poli's, Bridgeport, Conn., 2-7.
Remington, Mayme—Gotham, Bklyn., 2-7.
Reno and Richards—Imperial, Bklyn., 2-7.
Renos, The—Yonkers, N. Y., 2-7.
Rentfrow and Jansen—Grand, Vancouver, B. C., 2-7.
Renz, Therese—Alhambra, N. Y., 2-7.
Reynard, Ed. F.—Hathaway's, New Bedford, Mass., 2-7, Hathaway's, Lowell, 9-14.
Rialto Quartette—Cbutes, 'Frisco, 2-14.
Rice Brothers—Atlantic Garden, N. Y., 2-7.
Rice and Cady—H. and B., Bklyn., 2-7, Grand, Pittsburgh, 9-14.
Rice and Edwards—Bijou, Decatur, Ill., 2-7.
Rice and Elmer—Trent, Trenton, 2-7.
Rice, Fanny—Olympic, Chgo., 1-7.
Rice and Prevost—Proctor's, Albany, N. Y., 2-7, Lynn, Mass., 9-14.
Rice and Walters—Temple, Buffalo, N. Y., 2-7.
Riccombono's Horses—Keith's, Phila., 2-7.
Richards—Bijou, La Crosse, Wis., 2-7, Unique, Eau Claire, 9-14.
Richmonds, The—Empire, Lorain, O., 2-7.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 23—indefinite.
Rio Brothers—Mohawk, Schenectady, N. Y., 2-7.
Ripley, Tom—Columbia, St. Louis, 2-7.
Roberts, Four—Grand, Milwaukee, 2-7, Empire, Des Moines, Ia., 9-14.
Roby, Dan—Bijou, Rockford, Ill., 2-7.
Rogers, Ida Marie—Hathaway's, Lowell, Mass., 2-7.
Rogers, Will—Wintergarten, Berlin, Germany, 1-May 1.
Romano, Mme.—Hopkins', Louisville, 2-7.
Rooney, Katie—Amphion, Bklyn., 2-7.
Rooney Sisters—Orph., Omaha, Neb., 2-7.
Rooney and Bent—Mohawk, Schenectady, N. Y., 2-7, Shea's, Toronto, 9-14.
Rosaires, The—Bijou, Dubuque, Ia., 2-7.
Roses, Three—Sheedy's, Fall River, Mass., 2-7.
Ross and Lewis—Stoll Tour, Eng., March 12-April 30.
Rossi's Horse—Shea's, Buffalo, 2-7.
Rossow Midgets—Empire, Hoboken, N. J., 2-7.
Royce, Ray L.—Chase's, Wash., D. C., 9-14.

(Continued on page 7.)

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Hopkins, Memphis	March 5	Orpheum, Minneapolis	April 22
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Orpheum, Kansas City	March 25	Columbia, St. Louis	May 7

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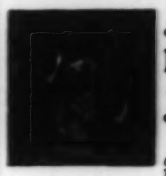

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CHICAGO, ILL.—At the Haymarket this week: James T. Powers and co., Snyder and Buckley, Girard and Gardner, Eleanor Falk, Piotrowsky Troupe, Forest City Quartette, Brown, Harris and Brown, Eleanor Burton, Margaret Newton, Anderson and Reynolds, Jimmie Lucas, Don and Mae Gordon, Constance Taylor, Barton and Munn.—Majestic: Eight Allisons, Nick Long and Idalene Cotton, Emmett Corrigan and co., Watson, Hutchins and Edwards, Grand Opera Trio, J. Francis Dooley, John Birch, Fredo and Dare, Palmer and Jobson, Avery Strakosch, Charles Banks, Downey and Willard, Frago and Evans, Sisters Garrison.—Olympic: Simon-Gardner co., Piroscoffis, Lewis McCord and co., Baton's dogs, Gus Williams, James F. McDonald, Louise Brehaney, Raimund and Good, Carrie Scott, Art Adair, John Irwin, Walton and Roberts, Benero Brothers.—International: Bud Snyder, Shean and Warren, Dorothy Jardon, Omar Singh, Marshall and Loraine, Dolan and Lenharr, De Haven and Parker, Bonner.—Coliseum: Ringling's Circus.—Trocadero: Casino Girls.—Folly: Fay Foster.—Euson's: Burlesque. OTIS COLBURN.

BOSTON, MASS.—Houdini still keeps on at Keith's and is as big a sensation as ever. The other cards are Motoring, Clayton White and Marie Stuart, Parros Brothers, Wilson Trio, Dillon Brothers, Mlle. Latina, Ferreros, Phil and Nettie Peters, Senator Frank Bell, Diamond and Smith, Nessen, Hunter and Nessen, Larkins and Patterson, and Conlin and Hastings.—At the Howard Athenaeum are Holcombe, Curtis and Webb, La Veen and Cross, Three Cartmells, Hayman and Franklin, Le Roy and Woodford, Lillian Taylor, Hubert De Veau, Archer and Crocker, Billy Chase, Kennedy and James, Dorothy Randall, and Balancing Stevens.—The Rentz-Santley co. is at the Lyceum.—May Howard and her burlesquers are at the Columbia.—The Black Crook, Jr., Burlesquers fill the week at the Palace.—At Austin and Stone's are Dida, Mazie Gray, Koppe, Will and May Reno, Lewis and Delmore, and Hayes and Hayes.—Vaudeville house policemen were kept busy last week arresting people who annoyed people upon the stage, calling out and throwing things. There was one of these arrests at the Howard Athenaeum and two at the Columbia. At the latter what was thought to be a stone thrown at an actor proved to be a premature Easter egg made of candy. J. BURTON.

PHILADELPHIA, PA.—Keith's New Theatre, week 2: Fadette's Orchestra, Louise Montrose and the Auto Girls, Harry Atkinson, Three Crane Brothers, Blocksom and Burns, Macy and Hall, Mr. and Mrs. Esmonde, Cherry and Bates, and Ricobono's horses. Capacity business, as usual.—Trocadero: Broadway Girls, headed by Mildred Stoller.—Casino: Sheridan's City Sports, with Hilton Hayes Troupe, etc. Business good. Lid Lifters 9.—Bijou: Washington Society Girls, with Elsie Leslie and good olio. Jolly Girls 9.—Lyceum: Rose Hill English Folly co. Business always large. Trans-Atlantic Burlesquers 9.—Bon Ton: John and Mae Burke, the Kinsners, Martini and Tyler, Van and Burdette, Josie Allen, Dale and Rossi, Baker and Robinson in continuous to constantly improving patronage. Lillian Tyson, the energetic manager-wife of John G. Jermon, is very ill with typhoid pneumonia. S. FERNBERGER.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Business continues large. Week 2-7: Rose Coghlan and co., Gould and Suratt, Five Columbians, Pekin Zouaves, Mosher-Houghton Trio, Four Avolos, Kingsley and Lewis, Carter and Bluford, Klein and Klein, Sam Collins, Hayes and Healy, Martin and Diamond, Huehn, and Fannie Faron.—Items: Manager Davis announces that this house will remain open throughout the entire year from now on and the Summer months are now well booked.—Samuel L. Tuck, formerly connected with Hurtig and Seamon, has been added to the business staff of Manager Davis. ALBERT S. L. HEWES.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Washington Society Girls March 26-31 to excellent business. Good co. Tiger Lillies 2-27.—Items: Amateur night will be resumed at the Bon Ton 6.—Appearing at the Road Drivers' dinner 27 were Frank Fogerty, John A. Driscoll, Garry Brothers, Sylvia Starr, May Trade, and Tom Kelly.—The Utopians are resting 26-31, resuming season at Paterson 2-7.—Nevada Farrington, Charles Burkhardt, William Laurence, and Edward Mulvey, of the Grass Widows co., were made members of the T. M. A. at a special meeting on the stage of the Bon Ton 22. WALTER C. SMITH.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The main attraction at this house week March 18-24 was the reappearance of Lillian Burkhart (Mrs. George Goldsmith, of this city) in A Strenuous Daisy. Miss Burkhart was given a royal welcome, the house being crowded on Monday night with her personal friends and admirers. She was showered with flowers and the curtain was rung up many times. Others were Mlle. Chester's statue dog, Agnes Mahr, Four Piccolo Midgets, Al. Carleton, Rooney Sisters, Sherman and De Forest, and McCue and Cahill. DON W. CARLTON.

DENVER, COL.—Orpheum: The features of a very attractive bill March 19-24 were the Six Salvaggis, Watson, Hutchings and Edwards, and Mary Dupont, a Denver girl. Week 26: Augoust Family, Mignonette Kokin, Galetti's dogs and monkeys, Probst, Rae and Brosche, and H. Frederick Hawley and co.—Novelty (H. Lubelski, mgr.): The Four Roberts, Miller and Fleming, Eddie and Lottie Dwyer, Ethel Vane, and the Clementos.—Crystal (G. Ira Adams, mgr.): Virden and Dunlap, Busch Family, Paul La Drew, the Hillebrands, and the Keltners. MARY ALKIRE BELL.

CINCINNATI, O.—Lavinia Shannon, former leading woman at Robinson's, had an ovation at the Columbia March 25-31, where she appeared in a clever sketch. Others were Bessie Clayton, Melville and Stetson, Lewis McCord and co., Onlaw Trio, Horsky, Bergere and co., Billy Van, and the Musical Simpsons.—The Alcazar Beauties gave a clean cut performance at People's.—The Standard had a good attraction in Weber and Rush's Parisian Widows. H. A. SUTTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): The bill March 26-31 was Rose Stahl and co., Ten Ji Troupe, Byers and Herrman, Genaro and Bailey, Larsen Sisters, Mabel Johnson, Dillon Brothers, Leona Thurber, Tom Almond, Diamond and Smith, Shields and Rogers, Juggling Matthieus, and Russell and Law. Large houses.—Westminster (George H. Batcheller, mgr.): The Rentz-Santley co. held the boards and gave satisfaction to large houses. Blue Ribbons 2-7. HOWARD C. RIPLEY.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): A good bill March 26-31 was headed by Walter Jones and Mabel Hite, who made a big hit. Le Brun's Grand Opera Trio shared the honors. Steely, Doty and Coe, and Hal Merritt were popular. Herbert's dogs, Mirzy von Wenzl, Mills and Morris, and Hacker-Laster Trio completed the bill.—Empire (Charles Zimmerman, mgr.): Miner's Americans, with Cunning, 26-31. The Bohemians 2. PEARL KIRKWOOD.

SAN FRANCISCO, CAL.—Orpheum: Abdel Kader and co., Sandor's Burlesque Circus, Alf Grant and Ethel Hoag, World's Comedy Four, Marshall P. Wilder, Thomas Keogh and co., Sullivan and Pasquelena, and Watson and Morrisey scored March 19-26.—Chutes: Bothwell Brown's Gaiety Girls in Quo Vadis a la Mode, Dida, and Katherine and Charles Gibson presenting Mr. Raffles and His Burglar Kit.—Fisher's: Continuous vaudeville. OSCAR SIDNEY FRANK.

KANSAS CITY, MO.—The bill at the Orpheum March 25-31 included Sidney Deane and co., World and Kingston, Julie Ring, Wynne Winslow, Bailey and Austin, Stanley and Wilson, and the Vernon Troupe. Business big, as usual.—The Yankee Doodle Girls held the boards at the Century and were well received by good audiences. Baltimore Beauties 1-7.—The Gay Masqueraders were at the Majestic, drawing fair crowds. Rice and Barton's co. 1-7. D. KEEDY CAMPBELL.

BUFFALO, N. Y.—Shea's week March 26: The Broomstick Witches, Salerno (the best juggler ever seen here), Nat Haines, O'Brien and Buckley, Quigley Brothers, Julia Kingsley and co., Three Madcaps, and Eddie Mack.—Al. Reeves' co. was at the Garden to fair business.—The Kentucky Belles were at the Lafayette.—Linn's Theatre presented Cannibal Joe and wife, Beno, Mackie and Mack, O'Brien and Phelps, Genevieve Montrose, and Charles Lane. P. T. O'CONNOR.

CLEVELAND, O.—Keith's Prospect Theatre 2-7 presents Emil Hoch, Jane Elton and co., Wotpert Trio, Mr. and Mrs. Jimmie Barry, Caprice, Lynn and Fay, Lew Hawkins, Annie and Jennie Yeamans, and Carlotta.—The Alcazar Beauties are at the Star.—Robie's Knickerbockers are at the Empire.—The Lyric has Eph Thompson's elephants, Falardo, Walter Hawley and Natalie Ollcott, Norman, and the Three Miltons. WILLIAM CRASTON.

TOLEDO, O.—Arcade: Patrice was the headliner week March 25. Her playlet, Gloria, was very pleasing. Bud Snyder has no equal as a trick bicyclist. Trovello has a lot of new characters to introduce in his ventriloquist act. Brown, Harris and Brown have a funny act. Others were Stanley and Scanlon, Blocksom and Burns, and Thomas and Paine.—At the Empire Robie's Knickerbockers was the attraction. C. M. EDSON.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Capacity business week March 26-31. Good bill included Peter F. Dailey and co., Raymond and Caverly, Reichen's dogs, Reiff Brothers, Smith and Fuller, Fiske and McDonnough, and Paul Camillo.—Item: Staley and Burbeck, billed week 26-31, were forced to cancel after performance 26 on account of the death of Mr. Staley's brother. Smith and Fuller took their place. JANE MARLIN.

ST. LOUIS, MO.—At the Columbia 2-8 are Walter Jones and Mabel Hite, Professor Rugg, Willie Zimmerman, Mme. Slapoffski, Sidney Grant, Fay, Colby and Fay, Harry Leclair, the Great Francellas, Tom Ripley, and Perle and Drainant.—Standard: The Yankee Doodle Girls, with a good olio.—The Gayety offers the Gay Masqueraders. RICHARD SPAMER.

HARTFORD, CONN.—Poli's Theatre (S. Z. Poli, prop.; Louis Kilby, mgr.): Crowded houses week of March 26 thoroughly enjoyed the Golden Gate Quintette, Francis Owen and co., Wood and Barry, Jack Mason's Society Belles, Spook Minstrels, Elinore Sisters, and the Milman Trio. A. DUMONT.

WASHINGTON, D. C.—At Chase's week 2-7 are Auguste van Biene, Henry Lee, Harmony Four, Tom Hearn, Brockman, Mack and Belmont, Ida O'Day, and Al. Lawson and Frances Namon.—The Innocent Maids co. is at Kernan's Lyceum. Dreamland Burlesquers 9. JOHN T. WARDE.

OMAHA, NEB.—Creighton Orpheum: Valerie Bergere and co. was the headliner week of March 25. Charles R. Sweet, the Great Le Pages, Bonnie Gaylord, Paul Kleist, Bert and Bertha Grant, and Madame Emmy also scored. J. R. RINGWALT.

FALL RIVER, MASS.—Savoy (Al. Haynes, mgr.; George A. Haley, res. mgr.): Charlotte Guyer George, James Richmond Glenroy, Chris Smith and the Two Johnsons, Le Roy and Clayton, Reno and Richards, and Woodford's animals completed a strong bill to large attendance March 26-31.—Sheedy's (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): For the closing week of the vaudeville season Manager Sheedy presented a strong bill, including Jewell's manikins, Bristol's horses, Mr. and Mrs. Harry Thorne, Three Roses, Smirl and Kessner, Mitchell and Marron, and Lora Livingstone. Bill pleased; attendance large.—Boston (Charles Schlesinger, res. mgr.): Fanny Everett's Burlesque co., the Lippincotts, Thompson and Serida, Flora De Leon, Archer and Cartelle, the Everetts, and Lawson Brothers. Bill and attendance fair.—Item: Carlotta, the "loop the loop" artist at the Savoy, met with an accident 27. There was a misunderstanding as she was preparing to start and wheel and rider were entangled in a rope used to hold the wheel while mounting. Carlotta was pulled from the saddle and sustained a severe sprain of the spine. Though suffering great pain she resumed her work 28.

ST. JOSEPH, MO.—Lyric Theatre (Frank De Atley, mgr.): James and Maude Ryan, Lawrence Albertin, Rose Sisters, Dell and Fonda, Lucy Wulfkin, and Frank Groh pleased large crowds March 18-24. The "Orpheum Road Show" 25-31, including Manning Trio, Manvro, Casad and De Verne, Freeman's goats, Frank Groh, and Blair and McNulty.—Crystal (Frederick Cosman, mgr.): An excellent bill played to the usual capacity business 18-24.

DALLAS, TEX.—Majestic (Nathan Platshek, mgr.): James Newton Drew and co., Sam Du Vries, Galbreth and Ferrell, Berry and Johnson, King Kollins, Cora Youngblood Corson, and Mr. and Mrs. Edward Kunz drew excellent business March 19-24. Burrows, Travis and co., Arthur Deming, Connolly Sisters, Cole and Cole, Ramsey Sisters, La Gette, and Conley and Massey 26-31.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week of March 25-1: Four Tennesseans, La Tell Brothers, Harry Howard, Hibbert and Warren, Hazel Rice, and Jack O'Toole. Filled houses; strong bill.—Weast (C. F. Bartson, mgr.): Le Nore and St. Clair, Cameron and Toledo, Kalakratus, Robert De Mont Trio, Pearl Stevens. Universal satisfaction.—Item: C. F. Bartson, manager of Weast Theatre, has purchased a 200 acre farm near Viola.

DES MOINES, IA.—Empire (Manie J. Karger, mgr.): The Mizunas Family, Lamont's dogs and cats, Lillian Leighton and co., Delmore and Darrell, Charley McClure, Edward Hart, Mlle. Bessie and co., Bobby Carroll, and Bert Levy and Dorothy Vernon week March 26. Business large.—Bijou (Fred Buchanan, mgr.): Miett's dogs, Berry and Walford, Spraguelos, Joe Ericsson, and Clark and Temple. Business immense.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business first-class week March 26-31 with Arthur Dunn, Marie Glazier, Sisters Herzog-Camaras, Mosher-Houghton Trio, Callahan and Mack, Press Eldridge, Misses Delmore, Aurie Dagwell, and Dorsch and Russell.—Corinthian Theatre (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): The European Sensation to fine houses. Al. Reeves' co. 2-7.

WINNIPEG, CAN.—Dominion (David Douglas, mgrs.): Wells and Sells, John Morrison, Henderson and Ross, Cameron and Flannigan, Francesca, Redding and co., and M. Augineo week March 19. Good bill; fine business.—Bijou (Nash and Burrows, mgrs.): Dowlin, Ainsworth and co., Cris Cristopher, Frances Swartz and co., W. S. Hayne, Seven Belfords, and Morey Long. Large houses.

PATERSON, N. J.—Empire (A. M. Bruggemann, mgr.): Godfrey and Henderson, Hodges and Launchmere, Holcombe, Curtis and Webb, Treloar, Herr Saona, Will Dockray, O'Brien and Havel, and the Eight Vassar Girls pleased large houses March 26-31.—Family (John Hubertus, mgr.): Joe Sombers and good co. of artists pleased crowded houses.—Bijou (J. H. Rowley, mgr.): Tiger Lillies to large audiences.

POTTSVILLE, PA.—Academy (M. Reis, prop.; Charles Haussman, mgr.): D's and D's, Billy Kin Kaid, Four Shannons, Howard May, Annie Goldie, and Golden and Hughes to big houses March 26-31.—Family (Hersker and D'Esta, props.; H. F. D'Esta, mgr.): Seeback, Captain Bloom, West and Lewis, Packard Brothers, Flatow and Dunn, and Reese Rosser to good business.

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): Josephine Cohan and co., Mabel Taliaferro and co., Madame Colegrove, Fred Niblo, Ida O'Day, Peschkoff Troupe, Walters and Prouty, and Lawson and Namon met with favor March 26-31. Capacity houses.—Waldmann's (William S. Clark, mgr.): The Golden Crook co. pleased big houses. Dainty Duchess 2-7.

TROY, N. Y.—Proctor's Griswold (William H. Graham, mgr.): Splendid bill March 26-31, consisting of Ben Meyer, Violet Black and co., Ward and Curran, the Four Seasons, Sisters Macarte, Frank Lynne, and Madame Herrmann. Full houses.—Royal Theatre (R. H. Keller, mgr.): The Gay Morning Glories played to good sized audiences.

POTTSTOWN, PA.—Grand Opera House (William Porter, Jr., mgr.): Laura Howe and her Dresden Dolls, the Pryors, Joe Edmonds, Williams and Pullman, and Marshall the Mystic to good houses.—Auditorium (Kinney and Amole, mgrs.): Sully Family, Toledo and Price, Kollinowsky Brothers, and John Walsh to large audiences.

NEW ORLEANS, LA.—St. Charles Orpheum (Louis Winston, mgr.): The attendance continues satisfactory and the bill fair March 26-31. The features are Coolman's dogs and cats, Keno, Walsh and Melrose, Beatrice McKenzie and co. Fred and Annie Pelot, Elizabeth Murray, Jimmy Wall, and the Argenanti Trio.

EAST ST. LOUIS, ILL.—Family Theatre (L. E. Land, mgr.): Rip Van Winkle, the Great Richards, Kinsu, and Pete Raymond March 19-24. Good business and bill. East Lynne, Marvelous Sawyer, Donzilletta Sisters, Actor Pluck and Mlle. Luck, and Mexias and Mexias 26-31.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): Harry and Kate Jackson, Ferguson and Passmore, Harry Baker, James Wilton, Kathryn Coffee, and Fay, Coley and Fay March 19-24. Good performances and audiences. Adams and Montrose, Mares Twins, Kippy, Charley Banks, and Japanese Oguras 26-31.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Helen Jewell, the Dikes, James and Daisy, Tom Killeen, La Belle Leonora, Little Bessie Dikes, Dave Rausetta, and Grace Lyman. The farce-comedy, Senator McPhee, was well presented by the co.

SALT LAKE CITY, U.—Orpheum: Galletti's monkeys, Mignonette Kokin, Rae and Brosch, Les Auberts, De Harport, and J. Frank Ely March 26-31.—Bon Ton: Mack and Tate, Sarey Trio, the Pilkingtons, Le Mar Brothers, and Memphis Kennedy. Good business.

YONKERS, N. Y.—Doric Theatre (Henry Myers, mgr.): Fred Wyckoff and co., Malvene and Thomas, Pierce and Opp, Mallory Brothers, Brooks and Halliday, Grace Field and Nordland Girls, Columbia Comedy Four, and Three Deltons March 26-31. Business large.

EVANSVILLE, IND.—The Bijou (C. W. Sellinger, mgr.): Mlle. Florrine and animals, Fredo and Dare, Lucy and Lucier, Clark and Gandy, Gonzales, and Kit Carson March 25-31.—Item: The Elks Lodge were guests of the Bijou after their regular session 21. Assistant Manager Ropke did the honors.

DETROIT, MICH.—The Temple Theatre's anniversary week is being celebrated with a bill including Elita Proctor Otis, Luigi Rossi's horse, William Gould and Valeska Surratt, Julian Eltinge, Eight Bedouins, Lew Hawkins, the Boises, and Hathaway and Seigel.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Martin and Ridgway, Mr. and Mrs. James Dailey, Sadie Brand, Grace Watson, Rae Vaughn, Alice Armin, and James Proudlove March 26-31. Large business. Manager McConnell is installing new scenery, greatly increasing the beauty of his cozy house.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Baylies, mgr.; John M. Hathaway, res. mgr.): Victor's Royal Venetian Band, Archie Boyd and co., Van and Aldine, A. O. Duncan, Herald Square Quartette, Edwina Mercier, and V. P. Woodward March 26-31. House always packed.

WATERBURY, CONN.—Jacques (Harry Parsons, mgr.): Harmany's cats and dogs, Signor and Signora Galata, Neff and Miller, Harry La Rose co., John Geiger and Nellie Waters, Daley's Dixie Serenaders, and the Great Chassino March 26-31 are attracting large audiences.

PITTSFIELD, MASS.—Empire (J. H. Tebbetts, mgr.): Good bill and business March 26-31. West and Van Siclen, St. John and Le Fevre, Charles De Cauw, Kenny and Hollis, Esmeralda, and Joseph Yarrick and co., who presented a remarkable illusion act.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Watson's Farmyard, Monroe, Mack and Lawrence,

VAUDEVILLE. | VAUDEVILLE.

The Village Choir

(The Misses HART, BUTLER and Messrs. THRASHER and WARE.)

April 2, Trenton; April 9, Atlantic City; April 16, Hoboken.

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Rooney and Bent, Stuart Barnes, Village Choir, Couture and Gillette, and Bessie Valdare Troupe March 26-31. Good bill; large houses.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): The Military Octette, Young and Melville, Lily Seville, Phil and Nettie Peters, Norton and Nicholson, Wartenberg Brothers, and Asra pleased big houses March 26-31.

LYNN, MASS.—Auditorium (Harry Katzes, mgr.): In the Sunny South, Galvin and Platt, Daly and De Vere, Hill and Sylvani, Mattie Keene and co., Charles G. Semon, and John Le Clair pleased March 26-31.

BELOIT, WIS.—Bijou (Clarence Burdick, mgr.): Three La Moines, Ashton and Earl, Marie Curtis, Fisher and Johnson, Mort Galligher, Schuyler Sisters, George Harris, Maud Burton, Zelma North, and Ruth Burch scored March 26-31.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): Leslie and Dailey co., Three Dumonds, Estelle Wordette and co., Joe Flynn, Melnotte, La Nole Trio, and Redford and Winchester March 26-31 to S. R. O.

LONDON, CAN.—Bennett's (J. H. Aloz, mgr.): Budd Farnum Trio, Edith Doyle, McCauley and Donovan, Frank Mayne and co., Tommy Potter Dunn, and Naiada and co., March 26-31 to average business.

HOT SPRINGS, ARK.: Mr. and Mrs. Alfred Kelcey, Wahlmed and Tekla, Klekko and Travoli, Gillihan and Perry, Whiling and Brocee, Castellat and Hall, and Cora Beach Turner week March 26. Excellent bill; business improving.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Gardner Crane and co., Wills and Hassan, Dorothy Kenton, Hayes and Healy, Coakley and McBride, Five Columbians, Burton and Brooks, and La Bell March 26-31. Business large.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; Ernest B. Mitchell, res. mgr.): Cliff Bernac's Circus are "toppers" March 26-31. Cadieux, Bellmann and Moore, Thomas and Vidocq, Dean Edsall and Arthur Forbes, Troja, and Milt G. Woods also present.

ALPENA, MICH.—Bijou (Steele and Denison, mgrs.): Margaret Severance, Huegel Brothers, Alfred Anderson, Daly and Murphy, Frank Walsh, and Florence Krimmer March 26-31. Good bill; crowded houses.

JANESVILLE, WIS.—West Side (James Conners, mgr.): Trask and Murray, Dan Robey, Stork Trio, and John L. Sullivan and co. March 26-28 to S. R. O. 29-31: Le Compt, Cliff, Dean and co., Bennington Brothers, Three Hylands, and George Hatch.

SCHENECTADY, N. Y.—Mohawk (Weber and Rush, mgrs.): Paul Conchas, Le Roy and Lavanion, Ed Gray, Roberts, Hays and Roberts, the Tanakas, Cora Gray, and Greene and Werner week March 26-31.

LAWRENCE, MASS.—Colonial (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Fagan and Byron, Swift and Buckley, Cardownie Sisters, Elton Polo Troupe, O. K. Sato, and American Comedy Four March 26-31. Good business.

MEMPHIS, TENN.—Grand (A. B. Morrison, mgr.): Delighted audiences March 26-31 enjoyed a bill including Fanny Rice, Dionne Sisters, James F. Macdonald, J. Francis Dooley and co., Clifford and Burke, Baeder-Lavelle Trio, and Kine and Gotthold.

SAN ANTONIO, TEX.—Majestic (F. H. Fitzhugh, mgr.): Count De Butz and Brother, Singer's monkeys, Lizzie Wilson, Arthur Rigby, George D. Melville and Mamie Conway, and W. H. Mack and Ida Elliott March 18-24. Fair bill; business good.

HAZLETON, PA.—Family (Hersker and D'Esta, props.; Harry Hersker, res. mgr.): Rhoads' Marionettes, Silber Family, Brown and Wright, Williams and Miller, and Edward Rosser March 26-31. Large and pleased audiences. The season will close May 26.

EASTON, PA.—Lyric (W. H. Meyer, mgr.): Drako's bears, La Petite Mignon, Carter, Weaver and co., Devlin and Ellwood, Thomas Heath, Chalk Saunders, and Sylin and O'Neil March 26-31. Business good; excellent performance.

LANCASTER, PA.—Family (Edward Mozart, mgr.): Large houses continued March 26-31 and the following bill pleased: Dida, Crescent Comedy Four, Earle and Bartlett, Allen and Dalton, Eleanor Blanchard, and Dracula.

LOWELL, MASS.—Hathaway's (John L. Shannon, mgr.): Week of March 26: McWatters, Tyson and co., Carroll Johnson, Three Cartmells, Carson Brothers, Newell and Niblo, Mr. and Mrs. Cal Stewart, and Kurtis and Busse. Good bill; large houses.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mgr.): Bensley, Bessie Champion, Mr. and Mrs. Jack, Famous De Coe, Sylvester, Jones and Pringle March 26-31. Good houses; pleased.

SPRINGFIELD, O.—Orpheum (Orpheum Theatre Co., mgrs.): Saline and Dale, Warren and Fuller, Orville Pitcher, Al. D. Weston, the Lynns, and England and Hook to good patronage March 26-31.

SAN DIEGO, CAL.—Pickwick (Palmer and Fulkerson, mgrs.): Biff and Bang, George Stewart, and Pickwick Players in My Mexico pleased week March 19.

FORT WORTH, TEX.—Majestic (Charles R. Fischer, mgr.): Bill above the average March 19-24, included Zoa Mathews, Rawls and Van Kaufman, Howison, and the Otura Japanese.

JACKSONVILLE, ILL.—Bijou (H. Bernstein, mgr.): Lardent the Great, Mack and Dugal, Marion Livingston, and Musical Toys week March 19. Good business.

ELKHART, IND.—Crystal (J. H. Ammons, mgr.): America's Musical Stars, Stapleton and Chaney, Riely and Morgan, and Blanche Freeman March 26-31.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Mr. and Mrs. Jack, John and Carrie Mack, Great Eldridge, Ned West, Boyd B. Trousdale, H. B. Pierce, and H. J. Hindes. Large business.

KALAMAZOO, MICH.—Bijou (W. S. Butterfield, mgr.): McCune and Grant, Gurney Cisler, Dutch Walton, Chinese Lawson, Ed Higgins, and Mr. and Mrs. Carl Carter March 26-31.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Fontinelle, Master Slater, Axtell and his dog, Bryant and Saville, and Orville Reece week March 19-25. Exceptionally heavy business.

LANSING, MICH.—Bijou (D. J. Robson, mgr.):

JACK NORWORTH

The College Boy

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The Garnellas, Norman and Bryce, Campbell and Brady, Marie Heclow, and Claude Humphrey week March 26-31. Good business.

TRENTON, N. J.—Trent (Edward Renton, mgr.): Paul Stephens, Nettie Vesta, Three Leightons, Mary Norman, Rappo Sisters, Walter C. Kelly, and Davis, Macauley and co. to fair business March 26-31.

EAU CLAIRE, WIS.—Unique (William Armond, mgr.): Wilhelm Cohn, Hadji Lessik, William Armond, Huntress, Melville and Azelle, and Mr. and Mrs. Danny Mann March 26-31. Packed houses.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Hammond and Forrester, Monsieur Fernando, May and Miles, Lillie Tudor, and Welch and Harvey March 26-31. Fine bill; drawing well.

RICHMOND, IND.—NEW PHILLIPS (O. G. Murray, mgr.): Great Marinellas, Harry Webb, Charles and Ethel Perry, Charles T. Bell, and the McDowells pleased S. R. O. March 26-31.

CORRESPONDENCE

(Continued from page 7.)

Jack 29. New York by Night 31. Ben Hur 2-4.——ITEM: Earl Burgess, manager of the Emma Bunting co., was initiated in Binghamton Lodge of Elks, No. 852, 22. A social session followed.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Manhattan Stock co. March 19-24 closed with How Men Deceive Women and Trix, the Pride of the Canyon, to fair business. Crockett's Comedians (local) 27, 28; packed house; pleased. Davids and Meakim's new songs, "Louisiana Lou" and "Maybe So," were big hits, and Lew Dockstader loaned the setting for the first part. The Runaways featured George Evans and clever co. 29; full house. Howe's moving pictures (return) 30. Side Tracked 31. May Irwin 3.——ITEM: Frank Abbott, manager of The Runaways, a native of this city, was entertained by his family 29.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle R. Sherlock, mgr.): The Show Girl March 28 (benefit Saratoga Camp, Modern Woodmen); large audience; pleased. Porter J. White in The Fool's Revenge 29; good audience; pleased. Sunny South 30. Duke of Killicrankie 2. The Funny Mr. Dooley 3. The Holy City 4. Daniel Sully in The Matchmaker 17. Profession of Heidelburgh 19. Aristocratic Tramp 20. Isle of Spice 25. Neil Burgess in The County Fair 28.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): The Royal Slave March 17; two performances; business good. Marie Van Tassell as Countess Inez de Ora and Louis Lytton as El Aguila were especially good. Eleanor Robson in Susan in Search of a Husband 23; good business; pleased. Mrs. Leffingwell's Boots 26; fair business; pleased. The Show Girl 27; business and co. good. That Girl Patsy 28. The Funny Mr. Dooley 29. The Fool's Revenge 30. The Sunny South 31. Empire Stock co. 2-7. May Irwin 6. Ben Hur 9-11.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.; H. J. Thompson, res. mgr.): Mrs. Leffingwell's Boots March 24; splendid audience. The Show Girl 26; medium house. The Runaways 27; large and delighted house; splendid co. That Girl Patsy 29, 30. Little Johnny Jones 31. Andrew Mack 2. Robert L. Dunn (lecture) 3. May Irwin 5. As Told in the Hills 7.——LYCEUM THEATRE (Burns Gillam, mgr.): The Two Sisters 23, 24 pleased good houses. The Real Widow Brown 31.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Charles K. Champlin Stock co. closed week's engagement March 24; S. R. O. last three nights. Plays: A Wife's Deception, Wormwood, Why He Gave Her Up, and Forgiven. Railroad Jack 28; poor; fair house. Black Carl 2. The Two Sisters 3. A Fool's Revenge 7.——ITEMS: Carl Stockdale, of the Champlin co., seriously ill here, unable to leave with co.—Harry P. Ford, late of Bennett-Moulton co., very ill at his home here.

WALDEN.—DIDSBURY (L. H. and C. R. Didsbury, mgrs.): A Crazy Guy March 24; poor, to small business. Manhattan Stock co. week 26-31. Plays: 'Way Down in Maine, Wicked London, Woman Against Woman, A Circus Girl, and How Men Deceive Women; ordinary, to fair business. Side Tracked 2. York Amusement co. 4. Sunny South 5. Fenberg Stock co. 9-14.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Kirk Brown co. March 19-24 closed with Sherlock Holmes in The Sign of the Four to big business. Local 30. Vano's Royal Entertainers 31. The Girl Outcast 5.——ACADEMY: Debate 6.——RONDOUT OPERA HOUSE (William G. Finley, mgr.): York Amusement co. 27; fair business; pleased. Sidetracked 3.

NEW ROCHELLE.—THEATRE (J. R. Oldfield, mgr.): Ben of Broken Bow March 21 (return); good business; pleased. Holy City 24; fair house; good co.; deserved better attendance. Roe Stock co. in repertoire began week of 26 to fair business; pleased. Manhattan Stock co. 2, week. Two Johns 12. Robert Edeson 16.

ONEONTA.—THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Rowe Stock co. closed a successful week's engagement March 24, giving satisfaction to good houses. Plays: At Piney Ridge, Why He Divorced Her, Sign of the Four, The Charity Ball, Why Women Sin, and Crime of Hallowe'en. New York by Night 29. Under Southern Skies 31.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Andrew Mack in The Way to Kenmare March 26 pleased good house. Rosabelle Leslie co. 27-31. Plays first part of week: If Women Love, The Great White Diamond, and Not Guilty. Sousa's Band 3. Simple Simon Simple 5. Deserted at the Altar 7. Amherst College Dramatic Club 9.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Rogers Brothers in Ireland March 24 pleased good house. Ben Hur 26-28 pleased big houses. Little Johnny Jones 2. Burr McIntosh, lecture, 4. Sousa's Band 5. Simple Simon Simple 6. The Virginian 11. De Wolf Hopper in Happyland 14. Louis James 20. Nance O'Neil 21.

COHOES.—OPERA HOUSE (E. D. Game, mgr.): Kirk Brown co. opened March 26 to large business. Plays: By Right of Sword, The Christian, Under the Red Robe, Shannon of the Sixth, Othello, Mysterious Mr. Raffles, The Lady of Lyons, A Prince of Liars, and Alone in London. Robert L. Dunn in moving war pictures 2. As Told in the Hills 5. May Irwin 7.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Cosgrove Stock co. closed week March 19-24 with A Forbidden Marriage, King of the Opium Ring, and Child Slaves of New York to good business. A Crazy Guy 26 canceled. Two Johns 27 to good business; pleased. York Vaudeville co. 31. May Irwin in Mrs. Black Is Back 2. Fenberg Stock co. 3-7.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): One Night in June March 26 failed to appear. Son of Bookworth, by the University of Rochester Dramatic Club, 31; large advance sale. Deserted at the Altar 4. As Told in the Hills 16. Under Southern Skies 21.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Simple Simon Simple March 29; good house. Sousa 3.——BURTIS OPERA HOUSE (E. S. Newton, mgr.): Andrew Mack 27 pleased large audience. Deserted at the Altar 28; good business. Peck's Bad Boy 31; fair audience. Burr McIntosh's pictures 5.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): Under Southern Skies March 23; good co. and business. The Bowery Newsgirl 26; fair co. and business. Quincy Adams Sawyer 29. Marching Through Georgia 31. Cook-Church Stock co. 28.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Quincy Adams Sawyer March 31. Little Johnny Jones (return) 3.——ITEM: Raymond Hubbell and wife (Helen Lord) are visiting their parents here.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): The Runaways March 24 gave good satisfaction to full house. Under Southern Skies 30. Railroad Jack 31. A Royal Slave 2.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): Fenberg Stock co. March 27-31. Plays: Parisian Princess, Iron Master, Belle of Richmond, The Christian, Fatal Wedding, and The Factory Girl; pleased good houses. Dot Karroll co. 2-6.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumber, mgr.): Quincy Adams Sawyer March 27; fair house. Shadows of a Great City 30. Deserted at the Altar 31. Sousa Concert 1.

WELLSVILLE.—BALDWIN (S. F. Sherman, lessee; Mark Graves, mgr.): Bronner's motion pictures March 23. Under Southern Skies 26; full house; pleased. The Beauty Doctor 2.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Simple Simon Simple March 28; good house. Under Southern Skies 29. De Wolf Hopper 10.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Under Southern Skies March 28; good business; pleased.

HERKIMER.—GRAND (Ben Schermer, mgr.): A Royal Slave March 27 pleased good house. As Told in the Hills 6.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): The Scout's Revenge March 26; fair, to good business.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Simple Simon Simple March 31. Guy Brothers' Minstrels 2.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Beauty Doctor 6.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): The Holy City March 30.

NORTH CAROLINA.

ASHEVILLE.—GRAND (Gudgen and Reynolds, mgrs.): Barlow and Wilson's Minstrels March 21; fair house; disappointed. Charles Olsen and Frank Gotch, wrestling match, 23; Gotch won.——AUDITORIUM (W. F. Randolph, mgr.): Isle of Spice 28. Alice Neilsen in Don Pasquale 31.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Dora Thorne March 21; good co. and business. Shepard's moving pictures 23; good co. and business. Pierce Amusement co. week 2 (Business Men's Trade Week), opening season.

GREENSBORO.—GRAND (Charles T. Fuller, mgr.): Not Like Other Girls March 20; very good co. and business. Dora Thorne 26; good, to fair business. Shepard's moving pictures 27.

WILMINGTON.—ACADEMY (Cowan Brothers, mgrs.): Not Like Other Girls March 26; fair, to good business. The Yankee Consul 31. De Pew-Burdette Stock co. 2-7.

WILSON.—LYCEUM (J. J. Prout, mgr.): Shepard's moving pictures March 21; pleasing, to good business. Dora Thorne 22; good, to poor business.

WINSTON-SALEM.—ELKS' (W. J. Cromer, mgr.): Dora Thorne March 28 pleased small business. The Mummy and the Humming Bird 4.

CHARLOTTE.—ACADEMY (Marx S. Nathan, mgr.): Not Like Other Girls March 24; fair, to small business.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): McEwen (hypnotist) March 19-23 attracted good business. Isle of Spice 24 pleased good house. Babes in Toyland 26 pleased good business. Yon Yonson 27. 'Way Down East 4. Blanche Walsh 5. Y. M. C. A. 6. The Sleeping Beauty and the Beast 14.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): Yon Yonson March 21 pleased good house. Paul Gilmore in Captain Debonnaire 2.

MANDAN.—OPERA HOUSE (J. Kennelly, mgr.): Yon Yonson March 19; good houses; pleased.

OHIO.

DAYTON.—VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Pink Hussars March 21; very good, to fair business. Richard Carle in The Mayor of Tokio (return) 23 repeated former hit; capacity. Eva Tanguay in The Sambo Girl 24 went well; two good houses. Maclyn Arbuckle in The County Chairman 28; delightful; business excellent. Kyrle Bellew in Raffles 31. Wizard of Oz 2. Henrietta Crosman in Mary, Mary, Quite Contrary, 4.——NATIONAL (Gill Burrows, mgr.): Selma Herrman in Queen of the Convicts 22-24; most strenuous; fair houses. Gay New York 26-28; one of the best of popular priced musical shows; business excellent. Sweet Clover 29-31. How Baxter Butted In 2-4. My Wife's Family 5-7.——ITEM: A season of vaudeville will immediately follow close of season at National.
LUCIEN A. SOWARD.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Eugenie Blair in Oliver Twist March 27.——ITEMS: George E. Pence, of Toledo, formerly manager Bennett's Opera House and Market Square Theatre, is spending a few days with relatives here.—Elmer Parlott, of Chicago Orchestra, returned from a trip to Cuba and is visiting his family here.—Louis Williams, formerly of the Buffalo Bill and Barnum show bands, is ill at his home here. WILLIAM H. McGOWN.

CANTON.—GRAND (M. C. Barber, mgr.): Sweet Clover March 22; two performances to fair business. Arizona 22; capacity. Moving pictures 24, 25. The Myrkle-Harder Stock co. in The Evils of Paris 26 and The Slave Girl and Sandy Bottom 27; good co., to capacity. Fantana 28; good, to S. R. O. Myrkle-Harder co. in A Quaker Tragedy and The Belle of Richmond 29. A Fisherman's Daughter and At Pike's Peak 30. A Child of the Slums and Old Sleuth 31. Land of Nod 2. Shadows of a Great City 3. Metropolitan Burlesquers 4. Thomas Jefferson 5. Sarah Bernhardt in La Tosca 11. Little Johnny Jones 13. Donnelly and Hatfield's Minstrels 14. When Johnny Comes Marching Home 16. Richard Mansfield 20. Montgomery and Stone in The Wizard of Oz 24. Savage English Opera co. 26. London Gaiety Girls 27. Murray and Mack in repertoire 30. Marie Cahill 9. Dockstader's Minstrels 26. Viola Allen 28.

YOUNGSTOWN.—PARK (Lee Norton, mgr.): A Girl of the Streets March 21; fair house and production. My Wife's Family 22-24 pleased good business. Human Hearts 27; performance and business satisfactory. The Bowery Newsgirl 29. Hoity Toity 31. Shadows of a Great City 2. Rose Melville in Sis Hopkins 3. Four Huntings 4. Thomas Jefferson in Rip Van Winkle 6.——GRAND (T. K. Albaugh, mgr.): Fantana 27 delighted S. R. O. Mamie Fleming and co. 28-31 to good patronage. Plays: Yankee Bess, Carmen, Why He Divorced Her, Resurrection, A Working Girl's Wrongs, A Night in Chinatown, Under Two Flags, Only a Country Girl, The Girl Who Dared, and Tom Sawyer. The Prince Chap 4, 5. Two Merry Tramps 6, 7.——GAYETY (Joseph Wess, mgr.): The World Beaters 26-31; best burlesque co. this season; big crowds matinee and night. Wine, Woman and Song 2-7. The Knickerbockers 9-14.

SPRINGFIELD.—GRAND (L. J. Dalie, mgr.): Before and After March 22 delighted fair business. Sweet Clover 23 pleased two fair houses. Gay New York 24 (return); two good audiences; pleased. Bi-Bi (a comedy of toys, local) 26-28; well presented to three large houses. Eugenie Blair in Oliver Twist 28. Fantana 29. Thomas Jefferson in Rip Van Winkle 30. W. V. Mong in The Clay Baker 31. Guy Stock co. 2-7.——LYCEUM (C. B. Fisher, prop.; Gus Sun, mgr.): Two Merry Tramps 23, 24; mediocre, to fair business. Power of Love 30, 31.——ITEM: Charles Powell will manage Spring Grove Park and Tom Powell will again have the Casino.

AKRON.—COLONIAL (M. Reis, mgr.; Uly S. Hill, bus.-mgr.): The Midnight Flyer March 17; fair business. Sign of the Four 24; medium co.; average attendance. Quincy Adams Sawyer 19-21 pleased a good house. Hoity Toity 28. Marching Through Georgia 29. Human Hearts 31. Sis Hopkins 2. The Land of Nod 3. Shadows of a Great City 6. Lewis Morrison in Faust 7. Olga Nethersole 18.——UNIQUE (Achille Phillion, mgr.): Kennedy Players 26-31 in Thou Shalt Not Kill, Escaped from Sing Sing, Sapho, Midnight Express, Love Wins Out, Two Jolly Tramps, Boys from the Bowery, Woman Against Woman, and Rip Van Winkle; fair, to light house.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Al. H. Wilson in The German Gypsy March 21 pleased fair house. Rose Melville in Sis Hopkins 22; excellent co. and performance; large audience. A Girl of the Streets 24; fair co. and performance; medium house. Bertha Galland in Sweet Kitty Bellairs 28. The Land of Nod 29 (return). Coon Hollow 31. County Chairman 3. Sweet Clover 4. The Wizard of Oz 5. Billy Kersands' Minstrels 7. Myrkle-Harder Stock co. 9-14. Olga Nethersole in Sapho 16. Eight Bells 20. Pauline Hall 26. As Told in the Hills 27. Van Dyke-Eaton co. 30-5.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): The Last Rose of Summer March 15; fair house and co. The Four Huntings 16; fair business. Russell Brothers in The Great Jewel Mystery 17; good houses; pleased. Ernest Hogan in Rufus Rastus 18; two capacity houses; clever. In Gay New York 23; good business; pleased. Sweet Clover 25; co. and business satisfactory. Maclyn Arbuckle in The County Chairman 27; S. R. O.; excellent. Too Proud to Beg 31. Billy B. Van 1.

BRYAN.—OPERA HOUSE (Hugh MacPhail, mgr.): Cantata, Building of the Ship, March 16 pleased capacity. Trixie Monroe in A Foxy Boy 17 failed to appear. William Owen in Othello 21; fair, to medium house. A Hot Time in Coontown 24 pleased good house. William V. Mong in The Clay Baker 29 (return). The Arrival of Kitty 5. My Wife's Family 17. The Union Depot 20. Buster Brown 25. Jerry from Kerry 30.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): The County Chairman March 22; delighted; return date requested. Uncle Josh Perkins 24; two performances to fair business. The Convict's Daughter 26; satisfactory. The Fortune Teller 29. Metropolitan Burlesquers 31. W. B. Patton 2. Sis Hopkins 5. Hoity Toity 7. Vogel's Minstrels 9. David Higgins 10. Little Johnny Jones 17. A Crown of Thorns 18. The Jeffersons 27.

ASHTABULA.—LYCEUM (E. M. Vine, mgr.): Vaughan Glaser in Prince Karl March 15; excellent co.; good house. My Wife's Family 17; two good performances. Mrs. Temple's Telegram 20; excellent, to poor house. What Happened to Jones 21; good co.; very poor business. East Lynne 27; fair co.; light attendance. Hoity Toity 29. Sweet Kitty Bellairs 31.——ITEM: The united churches, Evangelistic meetings nightly, affected the business.

ZANESVILLE.—WELLER (J. G. England, mgr.): John A. Himmelein's Imperial Stock co. March 26-30. Plays: Out of the Fold, The Woman Who Sins, The Red Cross Nurse, A Celebrated Case; did fairly. Land of Nod 31. The County Chairman 23 crowded the house. Willis P. Sweatnam, a local man, was given a fine reception. Gus Sun's Minstrels 2. Slave of the Mill 7. Tim Murphy 16 canceled account of illness.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): The Last Rose of Summer March 19; excellent, to good business. Sun's Minstrels 21; good house. Robin Hood 22; S. R. O.; excellent. The Four Huntings 24 pleased two good houses. Babes in Toyland 26; S. R. O.; pleased.——ITEM: The new Orpheum Theatre, Sun and Murray, managers, will be opened 9.

SANDUSKY.—GRAND (Smith and Singler, mgrs.): Hoity Toity March 24 pleased two large audiences. Bertha Galland in Sweet Kitty Bellairs 29. William Owen 30. Arrival of Kitty 31. Prince Chap 3. Lewis Morrison in Faust 4. In the Land of Nod 6. Romance of Coon Hollow 7. When Johnny Comes Marching Home 11. Last Rose of Summer 14.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): Gus Sun's Minstrels March 22; fair, to good business. Aborn Opera co. in Robin Hood 23; good, to light business. The County Chairman 26 delighted large house. Babes in Toyland 27 pleased good business. The Rays in A Hot Old Time 30. The Show Girl 2. Before and After 5.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): Adelaide Thurston in The Triumph of Betty March 20; good house; pleased. The County Chairman 21; fair attendance; pleased. Babes in Toyland 23; fair performance and house. White's Faust 24 pleased two houses. The Fortune Teller 27. Eugenie Blair in Oliver Twist 29.

FINDLAY.—MARVIN (L. H. Cunningham, mgr.): Bennett-Moulton Stock co. in repertoire week March 19. Star Lecture Course 27. Land of Nod 28. Drummer Boy of Shiloh 29, 30 (local). William Owen in Othello 31.——GRAND (W. Wise, mgr.): Vaudeville daily.——ITEM: Bennett-Moulton closed here 24.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Mrs. Temple's Telegram March 24; excellent, to big house. W. B. Patton in The Last Rose of Summer 30. Minstrel Show of the G. E. Band and Elks 5, 6. The Kerry Fair 19.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): My Wife's Family March 21; first-class attraction. Mamie Fleming in Why He Divorced Her 27; good, to fair business. White's Faust 28. Hoity Toity 30. Shadows of a Great City 4. Prince Chap 6.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, mgr.): Otis B. Thayer in Sweet Clover March 21 pleased fair house. The Sign of the Four 23; excellent to fair business. Rip Van Winkle 24; disbanded. Oberlin Glee Club 29. My Wife's Family 30. Katherine Ridgeway 2.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): Human Hearts March 24 pleased two good houses. Mrs. Temple's Telegram 27 pleased good business. Grace Orr in The Fortune Teller 30. W. B. Patton in The Last Rose of Summer 31, matinee and night. Mamie Fleming Stock co. week of 2.

VAN WERT.—AUDITORIUM (F. X. Sallier, lessee and mgr.): William Owen in Othello March 26; excellent, to good business. William V. Mong in The Clay Baker 29 (return); good business and performance. Coon Hollow 30. Arrival of Kitty 6.

BELLAIRE.—COLUMBIA (Ed L. Moore, mgr.): Human Hearts March 22; fair co. and business. Fortune Teller 28; excellent, to good business. John Himmelein 31. W. B. Patton in The Last Rose of Summer 6. Paula Edwardes in Beggar Princess 7.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): A Romance of Coon Hollow March 23 pleased good house. Eugenia Blair in Oliver Twist 26 failed to please a fair house.——HIGH SCHOOL AUDITORIUM: Miss Vanda Kerst 30.

BOWLING GREEN.—CHICHESTER (E. J. Ernst, mgr.): Sis Hopkins March 17 pleased a full house. Sherlock Holmes 20; good, to light house. East Lynne 28. High School Concert 30. David Harum 31.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Rose Melville in Sis Hopkins March 24 delighted large audience. Hoity Toity 27; fair, to big house. Sweet Kitty Bellairs 30. Land of Nod 4. Lewis Morrison 5. Shadows of a Great City 7. Eye Witness 12.

CRESTLINE.—NEW OPERA HOUSE (George H. Beck, mgr.): Daniel O'Connell (Mansfield Dramatic Club) March 15; fair, to poor house. Peck's Bad Boy 22 failed to appear. Alton Packard 26 satisfied big house. Billy Kersands' Minstrels 31.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): The Fortune Teller March 24 pleased packed house. The Last Rose of Summer 26 to good house. Under Two Flags 30 (local). Donnelly and Hatfield's Minstrels 28.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): Porter J. White's Faust March 22; unsatisfactory, to fair house. Malta School Entertainment 26 to a good house. Martha Philena Powell Concert co. 30.

SALINEVILLE.—K. OF P. OPERA HOUSE (Albert Weir, mgr.): Dorothy Lewis co. March 2628 in Hearts of the Blue Ridge, A Woman's Victory, and Du Barry pleased good business. Metropolitan Burlesquers 2. Faust 11.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): The Land of Nod March 27 (return); excellent, to good business. The County Chairman 31. Henrietta Crosman in Mary, Mary, Quite Contrary 3.

MARION.—GRAND (Charles E. Perry, mgr.): Marching Through Georgia March 27 pleased light house. The Arrival of Kitty 28. The Colonial Stock co. 2-7.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Fortune Teller March 26; large audience; fine attraction. Babes in Toyland 31. Before and After 6. Eva Tanguay 10.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Girl of the Streets March 23 pleased fair house. Hoity Toity 21; splendid co. and business. My Wife's Family 29.

CANAL DOVER.—HARDESTY'S (W. H. Cox, mgr.): Babes in Toyland March 22; S. R. O.; pleased. Eugenie Blair in Oliver Twist 30. John W. Vogel's Minstrels 13.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Porter J. White's Faust 23; fair house; excellent attraction. John W. Vogel's Minstrels 12.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, prop. and mgr.): The Sign of the Four March 22; fair, to light business. William Owen in Othello 27. My Wife's Family 31.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Hoity Toity March 23 to good house; only fair co. My Wife's Family 28; fair house; pleased. Lewis Morrison 3.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): W. B. Patton in The Last Rose of Summer March 22; splendid, to fair business. The Fortune Teller 23 pleased good business.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): The Fortune Teller March 22; large house; pleased. Babes in Toyland 24; fair business. W. B. Patton in The Last Rose of Summer 29.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Hot Time in Coontown March 22; fair co. and business. A Romance of Coon Hollow 29. Neighborly Neighbors 5.

ALLIANCE.—OPERA HOUSE (J. C. Craven, mgr.): At Pike's Peak March 28; fair business; pleased. Two Merry Tramps 3.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): The Black Patti co. March 21 to good business; pleased. Uncle Josh Perkins 29.

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): Sweet Clover March 22 pleased large house. The Arrival of Kitty 26; fair house; pleased.

NEW LEXINGTON.—SMITH'S (T. J. Smith, mgr.): The Heart of Chicago March 27 pleased top-heavy house. John W. Vogel's Minstrels 20.

SALEM.—GRAND (Nat Smith, mgr.): Mrs. Temple's Telegram March 26; excellent, to fine business. Hoity Toity 2.

WILMINGTON.—OPERA HOUSE (D. De Voss, mgr.): The Fool House March 21 delighted large audience. Two Merry Tramps 28. My Wife's Family 9.

WAPAKONETA.—BROWN (A. J. Brown, mgr.): The Triumph of Betty March 20; excellent co. and performance. The County Chairman 2.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): William B. Patton in The Last Rose of Summer March 21; good co. and business. The Heart of Chicago 28.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): W. B. Patton in The Last Rose of Summer March 23 pleased. Sun's Minstrels 28.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): The Maid and the Mummy March 21 pleased a large house. A Jolly American Tramp 25; good business. Lyceum Course 27-31. Sarah Bernhardt 4; sale of seats went on 25; lower floor was sold in an hour.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): The Christian March 2 pleased good business. Y. M. C. A 21, with the Harry T. Butterworth co. as drawing card, did good business. My Wife's Family 23. Alberta Gallatier 27.

PENNSYLVANIA.

UNIONTOWN.—WEST END (Harry Beeson, owner and mgr.): Countess Von Hatzfeldt in The Little Duchess March 22; good business; pleased. Girls Will Be Girls 24 (return); two good houses; pleased. Donnelly and Hatfield's Minstrels 27 pleased fair business. Robin Hood 30. The Convict's Daughter 31. The Fortune Teller 3. The Virginian 6. The Four Huntings in The Fool House 7. Princess Beggar 9. Human Hearts 11. Eva Tanguay in Sambo Girl 16. The Prince Chap 21. Little Johnny Jones (return) 23. Digby Bell in Education of Mr. Pipp 26. The Maid and the Mummy May 2.——GRAND (Harry Beeson, lessee and mgr.): Metropolitan Burlesquers 26; good business. Little Egypt Burlesquers 14.

ALTOONA.—MISHLER (I. C. Mishler, mgr.): The Beauty Doctor March 22, 23; large houses; Marion Heylmun, a local girl in the cast, was heartily received. Confessions of a Wife 24; large attendance. The Wizard of Oz 26; crowded house. The Little Duchess 27; good patronage. Rose Cecelia Shay presented Paul Jones 28 to large attendance. Jack O'Brien Vaudeville co. 30; S. R. O. Hadley's pictures 31. Rogers Brothers 2. Marching Through Georgia 3. Robin Hood 4. Girls Will Be Girls 6. Sambo Girl 7.——ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): The International Stock co. 26-31; good business.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Murray and Mackey co. March 19-24 pleased large houses. The Menoughs 26-31, including a number of good vaudeville acts, pleased fair sized audiences. Aborn co. in Robin Hood 5. Lillian Blauvelt co. in The Rose of the Alhambra (return) 6. Babes in Toyland 12. Modjeska 25.——ITEMS: Ad Stork and M. W. Young will represent the local musicians at the convention of American Federation of Musicians at Boston, Mass., May 21.—John T. Welsh, of this city, late of Welsh Brothers' Circus, has removed to Philadelphia, Pa., to join Hargrave's Circus.

WILKES-BARRE.—NESBITH (Harry Brown, mgr.): Haverly's Minstrels March 2[illegible]; fair, to [illegible] business. Clansman 27; fair co. and performance; big house. Lecture by Burr McIntosh 28; very entertaining lecture; good house. Rogers Brothers in Ireland 29. Hap Ward in The Grafter 30. York State Folks 31. The Little Duchess 3. William [illegible] in American Land 4. Sousa's Band 6.——GRAND ([illegible] Brown, mgr.): The Two Johns 22-24; fair co.; big business. Florence Bindley 26-28; fair co.; big business. Confessions of a Wife 29-31. Klark-Urban co. in repertoire 2-7.

READING.—GRAND (Nathan Appell, mgr.): An Aristocratic Tramp March 22-24 pleased large houses. Champlain Stock co. week 26. Plays: A Wife's Deception, 'Way Out West, The [illegible] That Kills, Sherlock Holmes, Big Hearted Jack, The Belle of Richmond, Heart of the Storm, Why He Gave Her Up, and Wormwood; good performances to large houses.——ACADEMY (John D. Mishler, mgr.): Edwin J. Hadley with his pictures 23, 24. York State Folks 26. Williams and Walker's Abyssinia 27. The Pit 28. Nancy Brown 29.

HARRISBURG.—GRAND (Joseph Frank, local mgr.): Murray and Mackey's co. March 26-31. Plays: The Belle of Kentucky, Romance of Mar[illegible], His Mother's Sin, The Black Hand, The Sign of the Four, and Hearts of the Blue Ridge. At Piney Ridge 2-4. The Convict's Daughter 5-7.——LYCEUM (Joseph Frank, local mgr.): Williams and Walker in Abyssinia 23, 24. Burr McIntosh (lecture) 27. Mary Marble in Nancy Brown 29; good business and delighted. Rose Cecelia Shay in Paul Jones 30. Rogers Brothers in Ireland 31.

TYRONE.—ACADEMY (C. [illegible] Bucking, mgr.): Neighborly Neighbors March 23 pleased good house. Joshua Simpkins 24; satisfactory to large house. The Wizard of Oz 27; excellent; big house. What Happened to Jones 28 pleased small house. The Menoughs co. 2-7 (except 5). Girls Will Be Girls 5. For Her Baby's Sake 11. Hoity Toity 16. A Romance of Coon Hollow 18. The Girl Outcast 21. The Kapman Comedy co. 23. The Elwood co. 24. Porter J. White in Faust 27.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): Wizard of Oz March 21; good business. Confessions of a Wife 23 pleased good house. The Beauty Doctor 24; good houses; pleased. The Little Duchess 26, with Countess Von Hatzfeldt; fine, to good house. What Happened to Jones 27; fair attraction and business. Rose Shay in Paul Jones 28. Jack O'Brien 29. Little Egypt 31. Robin Hood 3. The Woman Hater 4. The Sambo Girl 6.——HIGH SCHOOL AUDITORIUM: Kneisel Quartette 23; S. R. O.; delighted.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): International Stock co. March 19-24 (except 23), last half of week in In the Shadow of the Cross, Me and Mother, The Evil Men Do, and The Road to Ruin; fair business; pleased; specialties good. Andrew Mack in The Way to Kenmare 23; small audience; pleased. Elwood (magician) 26 pleased fair audience. Hadley's moving pictures 28; fair audience. Countess Von Hatzfeldt in The Little Duchess 30. Under Southern Skies 31. Rosabel Leslie 2-7.

LATROBE.—SHOWALTER'S (W. A. Showalter, mgr.): The Heart of Chicago March 17 pleased large audiences. The Fatal Wedding 19; good performance and business. The Little Duchess 24; excellent co.; good business. The Convict's Daughter 28; fair performance and business. The Fatal Wedding (return) 31. Donnelly and Hatfield's Minstrels 3. The Fortune Teller 5. His Last Dollar 9. Human Hearts 18. Faust 21. The Show Girl 28.

MEADVILLE.—ACADEMY (E. H. Norris, mgr.): Cook-Church Stock co. March 19-24; fair co.; business poor. Plays: A Game of Hearts, An Actor's Romance, Little Miss Military, An Heiress to Millions, The Colleen Bawn, East Lynne, Her Only Crime, The Little Avenger, and The Little Red School House. Human Hearts 26; fair co.; business poor. Beauty Doctor 29. Orpheum Stock co. 2-7. Ellwood (magician) 9. Svengala 16-21. Hoity Toity 25.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinabrook, mgr.): Ethel Desmond Stock co. March 22-24 in Woman Against Woman, The Great Diamond Robbery, and The World Against Her; poor business; fair co. The Wizard of Oz 29. The Player Maid 31. King of Burglars 4.——ITEM: An aerie Fraternal Order of Eagles was instituted here 23 with a large membership. Among the members are Manager Shinabrook and O. M. Bruner, a local hotel man.

CARBONDALE.—GRAND (M. Reis, lessee; G. W. Lowder, mgr.): Vaudeville week March 26-31. Doherty's Snow White Poodles, the Famous Faust Family, the Three Graces, Massey and Kramer, Charlotte Ravenscroft, and the grandoscope; business good.——FAMILY (Harry D'Esta, gen. mgr.; Harry Knoblauch, bus.-mgr.): Magnani Family, Miles and Raymond, Ascott, Eddy and co., the De Muths, Robbins and Trenamin, Miltair, and the kinetograph; good business.

PUNXSUTAWNEY.—JEFFERSON (Dr. C. S. Aldrich, lessee; J. E. McGinnis, mgr.): The Wizard of Oz March 23; fair house and co. Cornell Stock co. 26-31. Plays: The Princess of Patches, A Southern Romance, Resurrection, The Belle of Richmond, Moths, A Woman's Sacrifice, and A Boy of the Streets; good co. and business. Porter J. White in Faust 2. Girls Will Be Girls 3. The Fortune Teller 6.

KANE.—TEMPLE (H. W. Sweely, mgr.): Under Southern Skies March 22 pleased. The Wizard of Oz 24; good business; pleased. Carroll Stock co. to good business 26-28. Plays first half of week: One Night in June, A Gambler's Wife, and Rip Van Winkle. Human Hearts 29. Marching Through Georgia 2. Little Johnny Jones (return) 4. A Convict's Daughter 7.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Girl of the Streets March 22; fair, to poor house. Cook-Church Stock co. 26, 28-31. Plays: A Game of Hearts, Heiress to a Million, and Her Only Crime. Al. Leech and the Three Rosebuds 27; excellent; packed house. Svengalia (hypnotist) 2-6. The Virginian 7.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. L. McKinney, mgr.): Joshua Simpkins March 28; fair, to medium house. Wizard of Oz 29; excellent, to S. R. O. Potteiker's Band 28 (benefit local charities); good, to poor house. Neighborly Neighbors 5. Marching Through Georgia 7. Kaphan Comedy co. 21. Girl Outcast 23. Elwood Stock co. 25.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark, mgr.): Wizard of Oz March 22; fair. Burke-McCann co. closes season here 31; fair, to good business; McCann Family of dancers and Mr. Keith deserve special mention. Little Duchess 28; excellent, to fair house. Enid Mayo 3 canceled. Fortune Teller 7.

TARENTUM.—TARECO OPERA HOUSE (T. N. Gummert, mgr.): Uncle Josh Perkins March 20 pleased good house. What Happened to Jones 26; packed house; co. good. The Fatal Wedding 29. Cornell Stock co. 2-6. Donnelly and Hatfield's Minstrels 7. Two Merry Tramps 10. Romeo and Juliet 14. Porter J. White's Faust 17.

PITTSTON.—BROAD STREET (M. F. Coona, mgr.): Chester De Vonde March 24. Plays: Babes in the Woods, On Her Wedding Eve, and The Scarlet Z. Neighborly Neighbors 29. York State Folks 30.——ITEM: Vaudeville next season at the Lyric. Broad Street will be a combination house, with no change in the management.

DU BOIS.—AVENUE (A. P. Way, mgr.): The Real Widow Brown March 24 pleased fair house. Girls Will Be Girls 2. The Virginian 4. Y. M. C. A. (local) 10. Hadley's moving pictures 14. Katherine Purnell co. week 16.——ITEM: Manager Way has contracted for enlarging and improving the theatre, and when completed it will be strictly fireproof.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): Uncle Josh Perkins March 22 pleased fair business. Washington and Jefferson College Buskin Club (local) in The New Boy 23 pleased S. R. O. Donnelly and Hatfield's Minstrels 24; capable co. to good business. May Hillman co. 26-31. Himmelein's Imperial Stock co. 2-7.

GREENVILLE.—LAND OPERA HOUSE (M. Henlen, mgr.): The Beauty Doctor March 28; excellent business and co. Liberty moving pictures 29. Human Hearts 30. Bowery Newsgirl 31. The Ellwood co. 5. Donnelly and Hatfield's Minstrels 12. H. of P. (local) 16. Little Egypt 20. Svengala week 23.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): As Told in the Hills March 22 pleased fair business. A Wife's Secret 23 to good house. A. L. Scammon in Side Tracked 23 pleased good house. Burr McIntosh, lecturer, 26 delighted a good audience. York State Folks 27 to small attendance; pleased. Chicago Stock co. 2-7.

LEBANON.—ACADEMY (J. M. Neeley, lessee; George T. Spang, mgr.): How Russia Lost March 22 pleased fair house. Chester De Vonde Repertoire co. 26-31 in Doomed, A Great Medical Adviser, On Her Wedding Eve, Babes in the Woods, and The Drunkard's Wife; excellent co.; good houses. The Wizard of Oz 2.

BEAVER FALLS.—LYCEUM (Sam Hannauer, mgr.): The Empire Stock co. closed a fair week March 24. The Beauty Doctor 27 to fair business. Mrs. Temple's Telegram (Elks' benefit) 28; excellent to a packed house. The Fortune Teller 31. The Prince of India 3.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): What Happened to Jones March 22 (return) pleased fair business. Al. Leech and The Three Rosebuds 28, matinee and night, pleased two packed houses. The Beauty Doctor 30. The Herald Square Stock co. week 2.

MAHANOY CITY.—KAIER'S GRAND (J. J. Quirk, mgr.): Our Goblins March 24, matinee, failed to make good, and the manager refused to allow them to appear in the evening. Haverly's Minstrels 28; good, to small business. Under Southern Skies 29. De Wolfe Hopper in Happy Land 7.

SUNBURY. — CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Simple Simon Sim-

ple March 21 pleased S. R. O. Under Southern Skies 28. The Little Duchess 2. The Wizard of Oz 6. Girls Will Be Girls 10. The Show Girl 23. Miss Bob White 28.

YORK.—OPERA HOUSE (B. C. Penta, mgr.): Nancy Brown March 27 pleased a very light house. Williams and Walker 28 pleased S. R. O. Joshua Simpkins 29; poor co. and business. A Foxy Tramp 30. Shepard's pictures 31. King of Rogues 7. Babes in Toyland 12. Not Like Other Girls 12.

LANSFORD.—OPERA HOUSE (P. F. Sharp, mgr.): Ole Goblins March 21; fair, to good house. For Her Boy's Sake 22 pleased S. R. O. Chauncey L. Southern 26-28; good business. Haverly's Minstrels 29; capacity; pleased. Under Southern Skies 4. Missouri Girl 10.

BUTLER.—MAJESTIC (George N. Burckhalter, mgr.): Myrkle-Harder co. March 19-24; good co. and business. The Beauty Doctor 26 pleased large audience. Faust 31. The Convict's Daughter 3. The Virginian 5. The Fatal Wedding 7.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): Orpheum Stock co. March 22. Plays: Miser's Fate and for Home and Honor. The Rebel 23. Fantana 24; capacity; pleased. Girls Will Be Girls 29. Beauty Doctor 31. Erwood (magician) 4. Human Hearts 6.

SOMERSET.—OPERA HOUSE (W. H. Kautner, mgr.): The Convict's Daughter March 21; good, to fair house. Dickinson College Concert Clubs 26; good, to large house. The Village Fool 28 pleased poor house. Little Egypt's London Gaiety Girls 30.

MONONGAHELA.—FIRST NATIONAL OPERA HOUSE (M. B. Willoughby, mgr.): Svengalia week March 19 pleased packed houses. Donnelly and Hatfield's Minstrels 26; good, to capacity. Empire Stock co. week 1.

SHENANDOAH.—O'HARA (M. J. O'Hara, mgr.; G. F. Humble, bus.-mgr.): Vaudeville March 21, 23, 24; fair business. Haverly's Minstrels 22; large audience. Under Southern Skies 27 pleased two large houses. Chauncey L. Southern 29-31. Wizard of Oz 4.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): A Race for Life March 22; good house. London Gaiety Girls 23; fair, to fair house. Our Goblins 27 canceled. Under Southern Skies 3. The Little Duchess 6.

SHARON.—MORGAN GRAND (M. Reis, lessee; G. B. Swartze, bus.-mgr.): The Bowery Newsgirl March 26. Marching Through Georgia 30. The Four Huntings in The Fool House 3. Rose Melville in Sis Hopkins 4. Shadows of a Great City 5. Human Hearts 7.

BRADFORD.—THEATRE (Jay North, mgr.): Paul Jones Opera co. March 20; fair attendance; pleased. Local vaudeville 29. Girls Will Be Girls 31. The Virginian 3. Rap Ward 4. Little Johnny Jones 5. Harry Beresford 7.

BROWNSVILLE.—OPERA HOUSE (Elson Hommel, mgr.): Metropolitan Burlesque co. March 23; fair house. Donnelly and Hatfield's Minstrels 29. Convict's Daughter 2. Harry Beresford in The Woman Hater 3. Fatal Wedding 6.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Vogel's Minstrels March 22; crowded house; pleased. Little Egypt Burlesquers 24; good business; pleased. A Bell Boy 29. The Wizard of Oz 31. A Foxy Tramp 2.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, mgr.): Simple Simon Simple March 23 pleased a large audience. Neighborly Neighbors 26 pleased fair audience. Ellwood co. 29. Hadley's moving pictures 30.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, mgr.): Convict's Daughter March 22; large house; pleased. Metropolitan Burlesquers 27; good business. The Woman Hater 31. In Louisiana 4. The Eight Twins 7. The Fatal Wedding 9.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): The Hooligans in Society March 22 canceled. Little Egypt (burlesque) 28; fair, to good house. King of Rogues 2. Bell Boy 5. Miss Bob White May 15.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, mgr.): Simple Simon Simple March 20; good, to S. R. O. A Noble Outcast (local), benefit Reliance Fire co., 31. A Bunch of Keys 3.

CHARLEROI.—COYLE (Robert S. Coyle, mgr.): Human Hearts March 21 pleased light house. Donnelly and Hatfield's Minstrels 28. Dorothy Lewis Stock co. 2-7. Empire Stock co. 16-21.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Donnelly and Hatfield's Minstrels March 23; good performance to good business. The Convict's Daughter 27; fair house; satisfactory performance.

ROCHESTER.—GRAND (George Challis, lessee and mgr.): Dorothy Lewis co. March 19-24; good business; pleased. Svengalis 26-31; S. R. O.

FREELAND.—GRAND (J. J. McMenamin, mgr.): For Her Baby's Sake March 24; fair, to good house. Neighborly Neighbors 30. Chauncey Southern co. 2-4.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Under Southern Skies March 30. A Matrimonial Laugh 4.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Lewis Morrison in Faust 14.

ST. MARYS.—TEMPLE (John S. Spear, mgr.): The Grafters 3. Her Baby's Sake 16.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Devil's Auction March 22; fair performance and house. Florence Hamilton in The Senator's Wife 23; mediocre; light house. Grimes' Cellar Door 24; poor performance and business. Jane Kennark in The Eternal City 26 made good impression; fair audience. The Black Crook 27; excellent, to moderate business. Stetson's U. T. C. 28 seemed to please with its vaudeville. Peep o' Day (local) 29. Williams and Walker 30. The Tenderfoot 2. Crazy Guy 4. Mrs. Leffingwell's Boots 5. Kellar 6.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. week March 26 in The Cotton King to good business.——ITEMS: Augusta True, new leading woman, was delightful.—May Stockton made a good appearance.—Alfred Phillips, the new leading man, was very good; the rest of the cast did well.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S (I. H. Greenewald, mgr.): Fremont Stock co. March 19-24; fair business; pleased. Plays: Under the Lion's Paw, A Texas Romance, The Man from Nevada, and A Brother's Devotion. Crescent Comedy co. 26-28 to big business; severe weather; good performances. The Hawthorne Sisters and Clara Lewis scored. Plays: The Little Gypsy, Men of Jimtown, and In the Shadow of the Guillotine. The Isle of Spice 29. Shepard's moving pictures 30. Dora Thorne 31. Barhoot Carnival co. 19-31; good attendance.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Buster Brown March 23 (return) to capacity. Alice Nielsen in Don Pasquale 26 delighted good house. The Marriage of William Ashe 27 drew well and pleased. Yankee Consul 30. Isle of Spice 4. Modjeska 5.

SUMTER.—ACADEMY (Abe Ryttenberg, mgr.): The Davis-Goodwin co. week March 19. Plays: Daughter of Satan, Convict's Stripes, War of Wealth, Dr. Jekyll and Mr. Hyde, East Lynne, and Jesse James; big business; pleased. Crescent Comedy co. 29-31.

GREENVILLE.—GRAND (B. T. Whitmire, mgr.): Mrs. Kittie Baldwin week March 19 pleased fair business. Isle of Spice 30. Shepard's moving pictures 31.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): De Pew-Burdette co. closed a week's engagement March 24 to fair business. Alice Nielsen 28. The Isle of Spice 2.

FLORENCE.—AUDITORIUM (Charles D. Bray, mgr.): The Herald Square Opera co. March 22 in A Trip to India; excellent, to a well pleased audience.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheetz, mgr.): Sothern and Marlowe in Taming of the Shrew March 21; splendid, to large audience. Lulu Glaser in Dolly Dollars 22 delighted packed house. Modjeska in Lady Macbeth 23 pleased large audience. Vanderbilt Glee Club 27; large audience. Mantelli Grand Opera co. in Il Trovatore 28. Maid and Mummy 29. Marie Cahill 31. Alice Nielsen 4.——BIJOU (J. W. Lgerly, mgr.): Me, Him and I 19-24 pleased large houses. Fighting Fate 26-31 opened to large and pleased audiences. Running for Office 2-7.——GRAND (E. A. McArdle, mgr.): Trocadero Burlesquers 19-24 played to good business. Jersey Lillies Extravaganza co. 26-31, pleasing well filled houses. Parisian Widows 2-4.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Richard Carle in The Mayor of Tokio (return) March 21 pleased good house. Billy Van in The Errand Boy 22; only fair, to average business. Modjeska in Mary Stuart and Macbeth 24 pleased two good houses. Corinne Runkle Stock co. opened for week 26. Marie Cahill in Molly Moonshine 31. Old Homestead 2. Lulu Glaser 6. Alice Neilsen in Don Pasquale 7.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): Running for Office week March 26-31 enjoyed good business. The Flaming Arrow 2-7.——LYCEUM (Frank Gray, lessee and mgr.): Modjeska 21 filled the house. Lulu Glaser 23, 24; excellent audiences. Madame Mantelli pleased fair houses 26, 27. The Maid and the Mummy 28.

KNOXVILLE.—STAUB'S (Fritz Staub, prop.): Harry Beresford in The Woman Hater March 20; light business. Grace George 21 pleased a packed house. Billy Van in The Errand Boy 23; good business. Peyton Sisters week 26 (except 27). Isle of Spice 27.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): Harry Beresford in The Woman Hater March 22; excellent, to good business. The Isle of Spice 26 pleased fair house. The Fremont Stock co. 27-31.

TEXAS.

DALLAS.—OPERA HOUSE (George Auzy, mgr.): A Jolly American Tramp March 19; good business. The Scout's Revenge 20; fair. East Lynne 21; ordinary. Wills Musical Comedy co. 22-24. Plays: In Atlantic City, Two Old Cronies, and Sweet Sixteen; very good business. What Women Will Do 27. James O'Neill in Monte Cristo 30, 31.——CYCLE PARK TENT: Bernhardt in Camille 26.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Wills Comedy co. March 19-21, presenting Sweet Sixteen, At Atlantic, and Two Old Cronies to well filled houses. A Jolly American Tramp 22; two full houses; pleased. The Scout's Revenge 23; two full houses. The same co. presented East Lynne, matinee and night, 24 to good houses; performances pleased.

BRENHAM.—GRAND (A. Simon, mgr.): Elks' Imperial Minstrels (direction of Miller and Draper) March 19; crowded house; pleased; receipts $348. Side Tracked 9. Ellery's Band 16.——ITEM: Messrs. Miller and Draper directed Elks' Minstrels in Galveston March 23, 24; will go to Ardmore, I. T., 26 for ten days.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): What Women Will Do March 22 to good business; co. only fair. James O'Neill 27. Buster Brown 3.——MAJESTIC (G. H. Lenddo, mgr.): The Beggar Prince Comic Opera co. will commence two weeks' engagement 26, opening with Fra Diavolo. Bernhardt, under tent at Padgitt's Park, 27.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): The Maid and the Mummy March 13; good house. An American Tramp 15; fair business. Duncan Clark's Lady Minstrels 20; poor, to good house.

SAN ANTONIO.—GRAND (S. H. Weiss, mgr.): James O'Neill in Monte Cristo March 23, 24; excellent, to good business. What Women Will Do 25; fair co. and business. Buster Brown 26, 27. Ellery's Band 28-31.——BEETHOVEN HALL: Bernhardt 29.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, lessee and mgr.): The Maid and the Mummy March 19; good audience; pleased. Wills Musical Comedy co. 26-28.

CORSICANA.—MERCHANTS OPERA HOUSE (James M. Drake, lessee; L. Jones, mgr.): James O'Neill in Monte Cristo March 24; well pleased audience. What Women Will Do 26.

PALESTINE.—TEMPLE OPERA HOUSE (W. R. Swift, mgr.): Professor Raymond (hypnotist) March 19-24 pleased fair houses. Erin Go Bragh (local) 21 pleased matinee.

GALVESTON.—GRAND (Dave A. Weis, mgr.): James O'Neill in Monte Cristo March 20; pleased big house. Gaynor-Pollick Repertoire co. 1.

CLEBURNE.—BROWN'S OPERA HOUSE (J. C. Brown, mgr.): The Beggar Prince co. March 19-21; good houses; pleased.

TYLER.—GRAND (A. Hicks, mgr.): Bernhardt in Camille 2.

SHERMAN.—OPERA HOUSE (M. Sarasan, mgr.): An American Tramp March 21; fair business.

UTAH.

PARK CITY.—DEWEY (F. J. McLaughlin, mgr.): The Moonshiner's Daughter March 26. Laura Frankenfeld 30. Georgia Harper 2-6. At Cripple Creek 9.

VERMONT.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Royal Slave March 23 to good house. Railroad Jack 24; fair house. Clara Turner Repertoire 26 for week to capacity. Plays: Orphan's Prayer, Dixie's Blue Grass Girl, Why Men Tempt Women, Raffles, The Burglar, How Girls Go Wrong, and The Shop Girl. Holy City 2. Duke of Killicrankie 4.

BURLINGTON.—STRONG (Whalen Brothers, owners; Clyde Hilton, treas.): Procelle (hypnotist) March 19-26; fair business. Mrs. Leffingwell's Boots 23; crowded house; pleased. James Kennedy 26-31. Clara Turner in repertoire 2-7.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Bennett-Moulton Co. closed March 17 to good business. Plays: Moonshiners, Faust, Princess of Patches, Under Two Flags.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Colonial Stock co. March 19-24; excellent, to fair business. Cometa 2-7. East Lynne 11.

WOODSTOCK.—MUSIC HALL: Dora Thorne 3. Colonial Stock co. 16-21.

VIRGINIA.

LYNCHBURG.—ACADEMY (Corbin Shields, mgr.): Daniel Ryan in repertoire March 19-21 to pleased audiences. Plays: Hamlet, Dr. Jekyll and Mr. Hyde, The Fatal Wedding, and The Bells. Henrietta Crosman in Mary, Mary, Quite Contrary, 22 delighted large attendance. The Mummy and the Humming Bird 23; excellent, to light business. Harry Beresford in The Woman Hater 26 pleased small audience. Peggy from Paris 30.

RICHMOND.—ACADEMY (Charles I. McKee, mgr.): Mrs. Wiggs March 21, 22; splendid, to big business. Henrietta Crosman in Mary, Mary, Quite Contrary, 23; excellent, to large business. Peggy from Paris 26, 27 failed to please. Frank Woodruff in Ben of Broken Bow 2.——BIJOU (Charles I. McKee, mgr.): The Mummy and the Humming Bird 26-31 to good business. Daniel Ryan 2-7.

STAUNTON.—BEVERLEY (Barkman and Shultz, mgrs.): The Isle of Spice March 21 to large and delighted audience. The Mummy and the Humming Bird 22 to small but well pleased house. Henrietta Crosman in Mary, Mary, Quite Contrary, 27; best audience of the season; delighted. Vogel's Minstrels 31.

NEWPORT NEWS.—ACADEMY (G. B. A. Booker, mgr.): Daniel Ryan co. March 22-24 in repertoire pleased fair business. Peggy from Paris 28; good performance and business. Not Like Other Girls 29. Welsh Miller (local) 2. Yankee Consul 3. Ben of Broken Bow 4.

WINCHESTER.—AUDITORIUM (F. H. Hable, mgr.): Garside Stock co. March 22-24; fair co.; good business. Vogel's Minstrels 28; excellent, to S. R. O. The Bell Boy 2 canceled. Paula Edwardes in The Princess Beggar 3.

ROANOKE.—ACADEMY (Harry Bernstein, mgr.): Isle of Spice March 23; excellent, to good business. The Mummy and the Humming Bird 24; good, to poor business. Peggy from Paris 31. Old Homestead 5.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): Henrietta Crosman in Mary, Mary, Quite Contrary, March 26; best of the season.

WASHINGTON.

TACOMA.—THEATRE (C. H. Herald, mgr.): Other People's Money March 11. Empire Musical Comedy co. 22, 23; light business.——STAR (Dean B. Worley, mgr.): Zaza and Polly Primrose Stock co. week 18-24.——GRAND (Dean B. Worley, mgr.): Good vaudeville; well patronized week 18-24.

COLFAX.—RIDGEWAY (Lemmer and Larkins, mgrs.): Alberta Gallatin March 21 in Cousin Kate; most pleased audience of the season. A Thoroughbred Tramp 22 to topheavy house. My Wife's Family 25. Ollie Mack 5. The Christian 7.

EVERETT.—THEATRE (Harry R. Willis, mgr.): dark.——CENTRAL (Harry R. Willis, mgr.): Buchanan Stock co.; repertoire fair.——PARLOR: Vaudeville.

WEST VIRGINIA.

WHEELING.—COURT (E. B. Franzheim, mgr.): Pink Hussars March 24; S. R. O. Florence Davis in The Player Maid 27; fair business. Henrietta Crosman 31. Land of Nod 5. Vogel's Minstrels 7. The Clansman 9. David Higgins 11. Kyrle Bellew 12. Eva Tanguay 13. John Drew 14.——GRAND (Charles A. Feinler, mgr.): The Choir Singer 22-24; good business. Billy Kersands' Minstrels 26-28; good business. How Baxter Butted In 29-31. Lured from Home 2-4.——BIJOU (H. W. Rogers, mgr.): Vaudeville; S. R. O.

PARKERSBURG.—CAMDEN (L. M. Lucha, mgr.): Florence Davis in The Player Maid March 22 pleased light house. Henrietta Crosman 29. Babes in Toyland 30. Land of Nod 7. The Clansman 10. Eva Tanguay in The Sambo Girl 11.——AUDITORIUM (W. E. Kemery, mgr.): May Hillman co. 2-7 (except 5). Vogel's Minstrels 5.

BLUEFIELD.—ELKS' OPERA HOUSE (R. H. Jolliffee, mgr.): The Isle of Spice March 24; S. R. O.; good. V. P. I. Glee Club 30. A Hot Old Time 5. Ben of Broken Bow 7. Buster Brown 12. Madame Modjeska 20.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): Oliver Labadie in In Louisiana March 23; pleased small house. Sinville's Romeo and Juliet 26; fair performance and business. Garside Stock co. 27-31; poor business.

FAIRMONT.—GRAND (J. E. Powell, mgr.): Florence Davis in The Player Maid March 28; satisfied good business. Robin Hood 29; excellent, to good attendance. Babes in Toyland 4. Paula Edwardes in Princess Beggar 5. Before and After 7.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Florence Davis in The Player Maid March 24; excellent, to small house. Babes in Toyland 3. When Women Love 11.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Faust March 27; good house; pleased. Local 2-7.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): Stetson's U. T. C. March 22; two fine houses; pleased. Lorin J. Howard Stock co. starring Loring J. Howard and Blanche Clyde week 25 in repertoire at popular prices; co. very good to capacity. Plays: A Devil's Lane, The Man of Mystery, and Saints and Sinners. Bankers and Brokers 2. Midnight Flyer 8.——BIJOU FAMILY (F. J. O'Brien, mgr.): Vaudeville daily to large patronage.——ITEM: Everything indicates that the Belle City Opera House will soon be sold and pass into other hands.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): Roselle Knott in When Knighthood Was in Flower March 20; good satisfaction. Digby Bell in The Education of Mr. Pipp 22 to large audience. Stetson's U. T. C. co. 24, 25; three performances to S. R. O. The Little Gray Lady 28 to big business.——UNIQUE FAMILY (Ed F. Kline, mgr.): Continuous vaudeville daily; good business.

JANESVILLE.—MYERS' GRAND (Peter L. Myers, mgr.): Howard Stock co. week March 19, except 22; fair business; pleased. Margaret Anglin in Zira 23; large audience; pleased; best ever witnessed by a local audience. Wallack Stock co. 2-4. West's Minstrels 10. The Diamond King 12. Jeff De Angelis 14.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): An Orphan's Prayer March 28; fair business. A Texas Ranger 30; good house; pleased. It's Up to You, John Henry, 29. Moving pictures 3-5. Beloit College Glee Clubs 6. Amateur vaudeville 7. Two Orphans 9. West's Minstrels 11. Weed Stock co. 16-21.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.): Digby Bell in The Education of Mr. Pipp March 22; good house; pleased. Stetson's U. T. C. co. 23; packed two houses. Durno (magician, Y. M. C. A.) 24; pleased full house. The Little Gray Lady 27; good audience; pleased. White Stock co. 2-7 (except 3). Nance O'Neil co. 9.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Woodland March 21; large house; pleased. Margaret Anglin in Zira 22; large audience; delighted. The Little Gray Lady 23 drew well and pleased. Seward Stock co. week 26 opened with My Jim, pleasing big house.

OSHKOSH.—GRAND (J. E. Williams, mgr.): The Little Gray Lady March 24; crowded house; pleased. Herbert Nelson in Prince Otto 25; good house; pleased. The Education of Mr. Pipp 26; good house; delighted. Stetson's U. T. C. 31. The Seward co. 1. Nance O'Neil 2.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): Checkers March 15; good, to good business. Sousa's Band 18, matinee, to S. R. O. Babes in Toyland 19; fair house. Yon Yonson 4. Paul Gilmore in Captain Debonnaire 5. Kilroy and Britton in An Aristocratic Tramp 7. 'Way Down East 17.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.): Hickman-Bessey co. March 1-8. Heide Concert co. 10. Al. H. Wilson 12. Paul Gilmore 17. An Aristocratic Tramp 18. Al. G. Field's Minstrels 25. Howe's pictures 29.

STEVENS POINT.—GRAND (R. B. Johnson, mgr.): Buster Brown March 13 to $475; best of satisfaction. Mrs. Booth, lecture, 19. Roselle Knott in When Knighthood Was in Flower 22; good business; pleased.

MERRILL.—BADGER OPERA HOUSE (F. M. Gibson, mgr.): Roselle Knott in When Knighthood Was in Flower March 23; excellent, to large and enthusiastic house. Camille 29.

ASHLAND.—GRAND (A. D. Kuhn, mgr.): Beach and Bowers' Minstrels 2. Frank E. Long co. 3-7. Aristocratic Tramp 10. Blanche Booth 12. 'Way Down East 18.

LA CROSSE.—THEATRE (Gage and Wohlhuter, mgrs.): Woodland March 20 pleased packed house. Sousa's Band 21; good business.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): The Two Orphans March 22 failed to please; fair house. Janick Novelty co. 29-31.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Stahle and Fuller, lessees and mgrs.; Edward F. Stahle, lessee and mgr.): West's Minstrels March 24; two good houses; pleased. The County Chairman 26. The Wilden co. 4. Field's Minstrels 9. Nebraska University Glee Club 10. A Message from Mars 14. Human Hearts 18. Murray and Mack 19. Trip to Egypt 21.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Josephine Deffry co. March 22-24 in A Wicked Woman, A Ruined Life, and La Belle Russe; excellent, to S. R. O. The Spinsters 27 (local). Ethel Tucker 29-31.——NEW GRAND (William Marquardt, mgr.): A Message from Mars 15.

CANADA.

ST. THOMAS, ONT.—NEW GRAND (D. McIntyre, mgr.): Kolb and Dill in I. O. U. March 19; Ben T. Dillon as the Irishman gave good support. Under Southern Skies 23 to full house; satisfactory performance. The Virginian 29.——BENNETT'S (Marcus and Rann, lessees and mgrs.): Amateurs in Kerry Gow 19 to S. R. O.; Joseph P. Butler in leading role made a hit; also Thomas H. Wallace, who staged the production. Vaudeville co. 20-24 to fair business; included Great Payton Trio, Alvin Brothers, Dancing Richards, Adell and Adelaide, Teddy Ostrander, and stock co. in In My Uncle's Room.

LONDON, ONT.—GRAND (John E. Turton, mgr.): Wrestling match between Jim Parr and Ed Adamson March 22 to light house. Jessie McLaughlin Scottish Concert co. 23, under local auspices; good attendance. Under Southern Skies 24 pleased two well filled houses. Eleanor Robson in Susan in Search of a Husband 26; splendid performance to one of the largest and most representative audiences of the season. Dustin Farnum in The Virginian 28; good performance and business. Albani 30. Louis James in The Merchant of Venice 2. Ellis Jeffreys in The Fascinating Mr. Vanderveldt 7.

CHATHAM, ONT.—GRAND (F. H. Brisco, mgr.): Ruthven MacDonald Concert March 19 to packed house; pleased. Kolb and Dill 20 delighted excellent business. Under Southern Skies 22; well presented to large audience. I. H. Rowland co. 29-31. Fabio Romani 2. Collegiate Lecture Course 4. Leslie Vaudeville and Trained Animals 5-7. Black Patti's Troubadours 9. Hoyt's Bunch of Keys 12. When Knighthood Was in Flower 20.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): Press Concert (local) March 29. Jane Corcoran 30, 31 canceled. Ellis Jeffreys in The Fascinating Mr. Vanderveldt 2, 3. Louis James in The Merchant of Venice 6, 7.——GRAND (R. J. Birdwhistle, mgr.): Marks Brothers co. week 19; very good business. Mr. Dooley 26-28; capacity; pleased. Grimes' Cellar Door 24. Her Only Sin 5-7.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Myrkle-Harder co. March 26-31. Plays: Wronged, Evils of Paris, Sandy Bottom, Pals, and Lost on the Pacific; good specialties; business good.——YORK (R. J. Armstrong, mgr.): Alice Johnson in The Marriage of Kitty 28.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.): Pauline Hammond co. March 22-24; fair co. and attendance. Shadows of a Great City 27; good attendance; pleased. George Summers Stock co. week 2. Fabio Romani 9. Black Patti 12. Sweet Clover 13. Bunch of Keys 14.

KINGSTON, ONT.—GRAND (D. P. Branigan, mgr.): Summers Stock co. March 12-17; successful week. Irish Concert (local) 19. London Bioscope co. 21-24 to fair business. Wrestling match 29. Julia Gray in Her Only Sin 31. Under Southern Skies 3. Ellis Jeffreys in The Fascinating Mr. Vanderveldt 4.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Her Only Sin March 22; good co. and business. Summers Stock co. opened 26 to big business in Master and Man; capable co. and good specialties. The Office Boy 10. Fabio Romani 13.

LINDSAY, ONT.—ACADEMY (William Shelton, mgr.): Her Only Sin March 29. Under Southern Skies 31. Young's Bijou Comedy co. 2-7. Fabio Romani 19. The Convict's Daughter 23.

PETERBOROUGH, ONT.—GRAND (R. H. Bradburn, prop. and mgr.): Summers Stock co. March 22-24 to good business. Marks Brothers Dramatic co. 29.

QUEBEC, QUE.—AUDITORIUM (F. X. Korman, mgr.): French Stock co. presented Madame Sans Gene March 19-24 to fair business. Local concerts 26, 27. Pauline (hypnotist) 28-31. French Stock co. 2-7.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Shadows of a Great City March 28. Office Boy 5. Convict's Daughter 13. Fabio Romani 14. Hoyt's Bunch of Keys 16.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyne, mgr.): Under Southern Skies March 20; fair performance and business. The Virginian 27 pleased a packed house. The Office Boy 2. Albani 6.

BARRIE, ONT.—GRAND (John Powell, mgr.): Her Only Sin March 26; light house; fair co. Under Southern Skies 29. A Study in Scarlet 6. Sweet Clover 11. Concert (local) 16.

WINNIPEG, MAN.—THEATRE (C. C. Lindsay, mgr.): Babes in Toyland March 23-24; good, to large houses. The Isle of Spice 27, 28.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): Under Southern Skies March 27; good, to packed house.

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T. B. HARMS DEAD.

T. B. Harms, the pioneer of the publishers of popular music in New York City, died at his home on March 29. He had been a sufferer from a liver complaint for a year, and had been seriously ill for about two weeks. Mr. Harms was president and one of the important stockholders in the firm of T. B. Harms and Company, which he organised soon after he began publishing songs, in 1880. He was the American representative for Francis, Day and Hunter, publishers of Florodora and The Silver Slipper. His company acquired the rights to many songs now famous in this country, including "Peek-a-Boo," "Annie Rooney," "When the Robins Nest Again," "Only a Pansy Blossom" and "Wait Till the Clouds Roll By, Jennie."

Besides songs, he was publisher of many of the best known operas, including Wang, and was interested in several theatrical ventures, including tours of Wang, Dr. Syntax and Panjandrum, and was the first to star Andrew Mack, producing Myles Aroon for that purpose. Mr. Harms was married and had two children. The funeral was held from his sister's home in Brooklyn, on March 31.

RAG TIME CHAMPIONSHIP.

Dawson Wood, one of the prominent piano players at F. B. Haviland's office, was a competitor for the rag-time playing championship of New Jersey at Odd Fellows' Hall, Hoboken, on March 30, meeting all of those who had any claim to the title. Mr. Wood won easily and received a handsome gold medal, suitably inscribed.

DOWN IN MUSIC ROW.

Mrs. Mark Murphy is using "Good Bye, My Soldier Lad," published by the New York Music Publishing House, which was formerly at 24 East Twenty-first Street and is now located at 1433 Broadway. The song is by Thurland Chattaway. Many others are using this song, and slides are now in preparation by Wheeler.

Ned Nye and his Rollicking Girls at Proctor's recently used "Keep on the Sunny Side" and "It's All for You." Published by F. B. Haviland Publishing Company.

Among the instrumental numbers issued by the New York Music Publishing House is "Highland Echoes," by William Heagney. Prominent among those using it is Charles F. Seman, "the narrow feller."

Summer songs may come and go, but one which will ring from Brighton Beach, Coney Island, to Brighton Beach, England, during the coming season, is a song published by Jos. W. Stern and Company. It is called "I'm Up in the Air About Mary," and is not only a musical novelty as a song, but as a "spieler" waltz it is irresistible. The attraction in this song of the masses is that it is fraught with up-to-the-hour phrases and tells a humorous story in an original manner.

Trumbull and Barnes featured "Keep on the Sunny Side," "Just a Little Rocking Chair and You" and "It's All for You" at Keith's Theatre last week, and each song received several encores.

Arthur Connolly, who for some time was identified with the Bootblack Quartette, is now working in the professional department of the New York Publishing House.

Effie Brooklin continues to use "Just a Little Rocking Chair and You" and "Keep on the Sunny Side."

Jerome H. Remick, at the head of the firm of Jerome H. Remick and Company, made a flying trip from Detroit last week and spent Thursday, Friday and Saturday in New York. He inspected the new annex, recently completed in the rear of the present building at 45 West Twenty-eighth Street, which was built at a cost of $12,000. He also renewed the contracts with Williams and Van Alstyne, whereby they are to remain another year and write exclusively for this firm. They are guaranteed an income equal to that of a bank president. He also purchased the entire catalogue of the Vincent Bryan Music Company, including "What's the Use of Knockin' When a Man Is Down?" and the now famous comic song, "Poor Old Man," together with a political ditty, "G. O. P." and the reigning waltz song hit, "Out in an Automobile." He also arranged with Kendis and Paley, the authors of "Sympathy," to publish their songs exclusively. Their latest, which will be a legitimate follower to "Sympathy," is a motto coon song entitled "Good Advice." Mr. Remick returned to Detroit yesterday.

The new march song, "Coming Thro' the Rye, Jennie Mine," published by Francis, Day and Hunter, is making rapid strides, being used by the principal vaudeville acts, all of which report success.

Verne Armstrong's sensible song, "I Could Learn to Love You if You'd Let Me Try," is still a big favorite with the many singers who are using it.

C. L. Partee's catalogue, including "I Never Got Enough to Eat," "On the Side Streets Around the Town," "My Sunburnt Lily," "Lights of Home" and "They All Spoke Well of You," are all receiving their share of attention.

Walter Jacobs, the Boston publisher, is well pleased with the success of "My Dusky Rose," which has proved to be a successful successor to the famous "By the Watermelon Vine."

The new song by Felix Feist, entitled "Can't You See I'm Lonely," is now an acknowledged hit all over the country, and big sales are reported in consequence. The music is very catchy and is being hummed everywhere, and the newsboys delight in singing the following chorus:

Can't you see I'm lonely, lonely as can be,
For I want you only, there's no one else for me,
And you know it.
Sometimes, dear, I wonder why you keep away,
Leaving me so lonely, lonely night and day.

Lottie Gilson, "the Little Magnet," who for many months has been ill, made her reappearance Sunday night, March 25, at Ted Marks' concert. She received an ovation from her many friends and flowers were abundant. She sang three songs, the first "Since Nellie Went Away," assisted by a colored quartette. Her second song was "Father, Mother and the Apple," a song of long standing with Miss Gilson, and her third, "Dear Old Dixie," Herbert H. Taylor's latest success. The colored quartette assisting marched down one aisle and up the other, and then circled the house, making their exit across the stage, a novel idea originated by Henry Clay Smith, better known to the profession as "Clayto," who is in charge of the professional affairs of the New York Music Publishing House, who publish the two songs, "Since Nellie Went Away" and "Dear Old Dixie." Miss Gilson also appeared Sunday night, April 1, at the New York Theatre.

CLARICE VANCE

Clarice Vance, whose likeness appears herewith, is just now enjoying the distinction of being the most popular singer of coon songs on the vaudeville stage. At present she is appearing in New York vaudeville theatres for the third time this season making a total of twenty-seven weeks in New York City, having played Proctor's five theatres three times, Percy Williams' three theatres three times and Hammerstein's Victoria three times, which means eighteen weeks of return dates. She is now using an entirely new repertoire of songs which she renders in her own peculiar way. Her quiet and refined manner in rendering a coon song has made her a particular favorite with women and children audiences.

GOSSIP OF THE TOWN

The Meriden Theatre, the largest playhouse in Meriden, Conn., was completely destroyed by fire on March 27. The loss is placed at about $200,000.

William T. Keogh has just completed a melodrama, entitled For a Human Life, and will produce it at Waterbury, Conn., on April 16. This is Mr. Keogh's first attempt at presenting a play of his own writing.

Archibald A. Black, of Berkeley, Cal., and Millie Mendes, who has recently sung in comic opera, were married at Berkeley on March 18.

Dorcas closed at Denver, Col., on March 24. Pauline Hall, who has been starred in the opera, will return to New York to resume her vaudeville engagements.

Emily Dodd, of Robert B. Mantell's company, played Lady Macbeth at the Columbia Theatre, Washington, D. C., on Feb. 23, without a rehearsal. The illness of Marie Booth Russell (Mrs. Mantell) made this undertaking necessary.

Serious street rioting occurred in Bucharest, Roumania, on March 26, when an attempt was made to produce a play in French at the National Theatre. The demonstration was started by Roumanian Nationalists and students.

Damon Lyon joined Fantana on March 26, and sang the role of Marquis Kloto with but two rehearsals.

A. C. Phillips began his engagement with the Albee Stock company, Pawtucket, R. I., on March 26, playing the title role in The Cotton King.

A dramatization of Kauprin's novel, "The Duel," a Russian counterpart of "Life in a Garrison Town," was forbidden a public performance in St. Petersburg on March 26.

Will Marion Cook, author of Abyssinia and other musical comedies, sailed for Europe on March 27.

The Titie Mart closed at Boston on March 24.

W. E. Nankeville has purchased The Rollicking Girl, and will produce it with Barney Barnerd in the leading role next season.

James S. Metcalfe, dramatic editor of *Life*, was refused admission to the Liberty Theatre on March 26. Mr. Metcalfe was accompanied by his lawyer.

Joseph and William Jefferson, it is reported, will appear next season in a new play entitled Playing the Game.

Harry Leighton has secured the right to dramatize all of Dr. Cyrus Townsend Brady's works, except "A Corner in Coffee," which has been used by Tim Murphy, and over the rights to which litigation is now pending. Mr. Leighton's story, "How Jim Came Back?" which he read recently at a meeting of the Professional Woman's League, has been published in the March number of *Shields Magazine*.

ELKS.

New York Lodge, B. P. O. E., held its annual election on March 25 and chose the following officers: William T. Phillips, E. R.; Dr. Henry McAdam, E. L. K.; Harry J. Wright, E. L. K.; Thomas Hennebury, E. L. K.; B. J. Fagan, secretary; James W. Carroll, treasurer; Thomas Brogan, trustee for three years; W. T. Phillips, representative to the Grand Lodge; A. C. Moreland, alternate.

Phoenix Lodge, No. 335, of Phoenix, Ariz., gave a highly successful minstrel and vaudeville entertainment March 8 and 9. It was the sixth annual affair given by the lodge, and was arranged and staged by C. F. Berger, who was also principal end man. Some of those who took part were A. A. Davenport, Frank Connelly, Paul Ingles, Karl Cochens, Brookie George, Miss Barda, Mrs. Berger, and Ernest Wilson.

Owosso, Mich., lodge elected the following officers: E. R., Ed H. Stanard; E. L. K., Don C. Doyt; E. L. K., Gaylord Finch; E. L. K., Michael D. Roth; Secretary, Zenas H. Ross; Treasurer, Charles O. Lorning; Tyler, Albert Vangieson; Trustee, James Jordan; representative to Grand Lodge, W. D. Burke; Alternate, Carl Pickert.

Athens, Ohio, lodge held their annual election of officers March 20, L. G. Worstall being elected E. R.; C. O. Moore, E. L. K.; F. P. McVay, E. L. K.; J. M. Higgans, E. L. K.; H. O. Armstrong, Secretary; J. B. Rose, Treasurer, and E. M. Enlow, Tyler. The lodge, although only about a year old, is in a flourishing condition, and will soon be installed in the magnificent new quarters in the Athens National Bank Building, where the latch string will always be out for visiting brothers. A committee, composed of W. K. Scott, H. M. Roach, and your correspondent, have in charge the staging of a play for the benefit of the lodge, to be put on after the theatrical season closes.

Harrisburg lodge at their regular meeting March 16 elected the following officers: E. R., H. W. Gough; E. L. K., B. M. Nead; E. L. K., W. G. Jones; E. L. K., F. P. Snodgrass; Secretary, J. M. Rody; Treasurer, C. H. Sigler; Trustee, C. H. Bergner; Representative, W. M. Hargest; Alternate, J. K. Royal. The annual installation banquet April 10 at the Bolton Hotel. A large attendance of visiting members is expected.

Alpena, Mich., Lodge entertained Ed Cottrell, Eddie Higgins, Sylvester, Jones, and Pringle, who are playing at the Bijou, March 22.

Cheyenne, Wyo., Lodge was delightfully entertained by the West Minstrel Troupe after the performance Saturday night. An excellent programme was rendered and all retired to the banquet hall, where refreshments were served.

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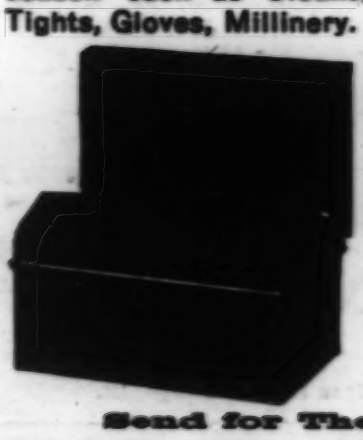

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